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HILDA THOMAS.

THE FUND'S FAIR ALREADY A BIG SUCCESS!

The Cash Subscriptions to Date Will Defray All Expenses and Yield a Handsome Profit. The Following Letter From the Treasurer Shows the Results Achieved in Ten Days by Seven of the Ladies' Committees—and There Are Thirty More Committees to Hear From:

NEW YORK, March 7, 1892.

MY DEAR MR. FISKE:

In reply to your favor of March 7 asking what the financial condition of the Actors' Fund Fair project is at present, I have deposited in bank, cash, and in guaranteed advertising contracts, between $15,000 and $16,000.

The above amounts represent what has been handed to me from seven of the Ladies' Committees, and in each instance there was not deposited with me the entire amount in the Committees' hands, they preferring to retain a portion of the subscriptions.

This does not include moneys promised, or the very liberal donations of goods and materials, which the Women's Executive Committee (who have been at work less than ten days) report.

Yours very truly,

FRANK W. SANGER.

SPLENDID RESULTS.

What the Fair's Women's Executive Committee Has Accomplished in Ten Days—An Earnest of the Profession's Ability to Richly Endow the Actors' Fund—Personnel of the Disinterested(?) "Opposition"—The Objections Raised Squarely Answered, and the Substitute Proposed Shown to be an Old and Disastrous Failure—Points That Every Professional and Manager Should Examine Carefully—A Comprehensive Summary of the Situation.

The Actors' Fund Fair is already an assured success—*vide* Treasurer Sanger's letter.

And yet a wee, sma' voice pipes "abandon it!"

Abandon a Fair whose total expenses are covered two months ahead by cash subscriptions? Return nearly $6,000 surplus to the donors and say, "Thanks, we don't want your gifts?" Give up the almost certain prospect of clearing $95,000 more for our beloved charity?

Permit us to say, Bosh!

When preparations began for the great Actors' Fund, Fair to be held at Madison Square Garden in May, there were many well-wishers of the undertaking that were dubious as to its success.

"The scheme is so vast," they said, "that its results cannot be predicted. It will require an immense amount of energy, of enthusiasm, of personal and collective effort. The expenses will be heavy and the risk great."

While these fearsome friends were still wagging their heads, the trustees of the Fund and the theatre managers interested invited the coöperation of the women of the profession. They flocked to the standard of the Fair, and they supplied the energy, the enthusiasm, and the effort required.

Hey, presto! What is the result?

In an incredibly short space of time these good, gifted, and industrious women have raised in advance a sum of money sufficient to pay the rent of the Garden for the Fair week, all the preliminary and other expenses, and five thousand dollars beside, to be applied to the net profits!

The letter from Frank W. Sanger, treasurer of the Fair, in answer to an inquiry from The Mirror, which is printed at the top of this page, explains what has been done in getting subscriptions.

The total expense of the Fair is estimated at $10,000. The subscriptions already obtained, therefore, will meet all requirements and leave a handsome balance.

And this represents but a small portion of the cash donations that will be made before the Fair begins, for but a small section of the large field has been covered at the present writing. Nearly $16,000 brought in by seven of the Ladies' Committees, and there still remain more than thirty of these committees to be heard from—And the Fair is still two months distant!

Such a showing was never made before by a fair enterprise in this city.

WHAT IT MEANS.

It demonstrates the ability of the unselfish, noble women that are interested in this splendid enterprise to carry to a triumphant conclusion the grand work with which they are entrusted.

It indicates the willingness of our prominent citizens and of the public generally to give the profession the most substantial encouragement in their magnificent endeavor to endow the Actors' Fund with such a sum of money as will enlarge the scope of its benefactions and insure its continuance long after its present officers, members and supporters have passed away.

When we say that the Actors' Fund Fair will be in its pecuniary results, in its management, and in its social aspect the most important and the most successful fair ever held in America we are saying no more than the indications of to-day unmistakably foretell. Second only to the founding of the Actors' Fund itself, the Fair will be the most creditable and the most notable achievement in the history of the American profession.

When the Fair has long been an event of the past its influence for good will be felt. Its ministrations in the name of sweet charity will go on for years and years. In the grateful remembrances of the sick, the helpless, and the destitute, in the fervent blessings breathed by the pallid lips of the men and brothers whose last hours it will soothe with loving care—in these will the good and generous women of the stage who are now laboring so earnestly and so enthusiastically reap the abundance of their reward.

HEARTY ENCOURAGEMENT.

In New York and in outlying cities the preparatory work is progressing most encouragingly. Hundreds of actresses are engaged in it. All these eagerly, cheerfully volunteered their services.

Without an exception the daily press of this city, and the reputable newspapers of this land have given their hearty support to the Fair.

Merchants, bankers, brokers, publishers, clergymen, corporations—men in all walks of metropolitan business and professional life—have responded to the appeal of the Women's Executive Committee, attesting their sympathy with the Fund and their admiration for the stage by substantial money subscriptions.

By the community—by the influential and solid citizens that are noted for public spirit—not one objection has been raised to the Fair, not one word has been spoken to discourage its energetic promoters. On the contrary, one and all have held out the right hand of fellowship to the profession, and have bidden its representatives Godspeed.

A MISCHIEVOUS "OPPOSITION."

And yet there is an "opposition" to the Fair—a mischievous, malicious, disgraceful "opposition," inspired by ulterior motives, cloaked by a shallow pretence of sincerity, confined to a quarter that fortunately is not calculated to influence others.

Does this "opposition" come from our vociferous old enemies of the orthodox pulpit—that fast disappearing breed of ministers who believe that the theatre is the vestibule of Hades and that the actress is His Satanic Majesty's own especial property? Does it come from "society," whose members are erroneously supposed to view the player as some manner of strange and infected creature whose foot must never cross its doorsill?

The shameful fact must be admitted that it comes from persons that are members of the profession itself!

These persons form a more or less select coterie that has never been distinguished for its useful services to the stage nor to the profession—a little group of men in whose breasts envy, hatred and all uncharitableness, not to say pure "cussedness," find lodgment. And they have deliberately conspired to mislead such members of the profession as are not yet fully aware of the meaning and the methods of the Fair, to poison their minds against it by misrepresentation, to embarrass the disinterested efforts of its friends, to keep money out of the coffers of our noble charitable institution.

In this disgraceful piece of business they have not met with much encouragement. Half-a-dozen persons—managers—have been taken in by their specious sophistries and their hypocritical alarms. It is but fair to assume that these managers neither know the base motives of the conspirators nor the questionable nature of the group in which they exhibit themselves.

MALICIOUS MOTIVES.

It is unnecessary—at least now—to explain the motives that underlie the action of the ringleaders. The reasons that they publicly allege for their conscientious scruples (?) against the Fair are false, and we are able to demonstrate their falsity. That will be sufficient to put professionals at a distance on their guard.

And it is necessary that they shall be put on their guard, for the energies of the Fund and of the Fair are importuning actors and actresses throughout the country by letter and by circular to sign a protest against the undertaking, in the absurd hope of damaging the prospects of the Fair by making it appear that the profession is divided against itself.

No self-respecting actor or actress, whose eyes have been opened to its true purport, will sign that protest. No injurious influence will be exerted by a fake "voting contest," where it has been previously arranged that the totals of the votes cast will be generously "doctored" to suit the malicious purposes of the persons behind this contemptible assault on an institution that is commissioned to care for the sick and the indigent, and to bury the penniless dead of the profession.

A COOL PROPOSAL.

These conspirators coolly ask the reputable women and the public spirited men of the profession to "abandon" the Fair!

They give two alleged reasons for offering that advice.

The first alleged reason is an insult to the virtue, the character, and the intelligence of the charitably-inclined women of the stage, to the wives and friends of our most respected managers, to the non-professional women of this city who have generously tendered their aid and counsel in behalf of the profession's charity. The second alleged reason is so unqualifiedly imbecile that it shows to what foolish ends some persons will go when they are spurred on by the spirit of mischief.

The first alleged reason is that it is wrong to have actresses in charge of booths at a public fair because actresses are not like other women and because dudes and dissolute men-about-town will go to stare at and to insult them.

THE BEST ANSWER.

The answer to that specious objection is provided by the actresses themselves. They have no fears whatever on that score: they cannot consent to acknowledge that they are less worthy of respect or less likely to command respect than women who are not actresses. Moreover, many of these self-same actresses who will be found at booths when the Fair opens, have already gone forth to solicit subscriptions for the Fair, and not one has met with aught but courtesy, consideration, and respect from the men that they have called on.

If it were to serve no other purpose than to destroy the fallacy that reputable actresses are unable to take a share in good deeds precisely as other reputable women do, then the Fair, as planned, would be desirable. As a matter of fact it has a higher and a nobler purpose than that which, thanks to our actresses, will be achieved. But it is infamous that they should suffer from the vile insinuations of calumniators who, perhaps, are more familiar with the habits of the dissolute class they hold up for a bugaboo, thinking to frighten our good, courageous women, than they are with the habits of decent people such as will patronize the Fair.

A FATUOUS SUGGESTION.

The second alleged reason paraded by the "opposition" is that an annual Actors' Fund Day, on which simultaneous benefits could be given throughout the country, would be a better plan than the Fair to raise money to endow the Fund. They contend that the public gets its money's worth at benefits, but it will only gratify its curiosity at the Fair. Hence the benefits are more dignified and more indicative of independence than the Fair.

The Actors' Fund Day scheme was tried years ago. It was a dead failure, and the plan was abandoned after $3,700 had been drawn from the Fund's reserve money to make up the deficiency due to mistaken reliance on simultaneous benefits. The year of the Actors' Fund Day experiment shows the smallest receipts of any year in the Fund's existence. But of this we shall speak in detail further on. It is enough to say here that the enemies of the Fair are seemingly as ignorant of the Fund's history as they are of the fact that the patrons of a public fair attend for amusement, and when they go home take with them more tangible evidence in the shape of purchases that they got their money's worth than they carry away from a benefit performance.

LEGAL AUTHORITY FOR THE FAIR.

But now let us proceed to consideration of the origin and fruition of the idea of a fair for the Actors' Fund. And we ask our readers, and especially our professional readers, to read carefully what follows, inasmuch as it shows clearly the present status of the matter.

The first mention of a fair in connection with the Actors' Fund dates back to the time that the Fund began its legal existence on June 8, 1882, when it was incorporated by the legislature of this State.

Section 2 of the Act of Incorporation says: "The said corporation shall have the power, and is hereby authorized and empowered to receive and raise money by subscription, donation, bequest, by dues, from assessments on its members, by theatrical benefits, *fairs* and festivals, etc."

Here we have the legal, premeditated authority for the Actors' Fund Fair. Moreover, here we have proof of the fact that the incorporators (among whom we find the name of Colonel William E. Sinn and one or two others that now are virtuously indignant concerning the forthcoming Fair) deliberately included among the several methods by which money was to be raised the Fair plan.

THE MANAGER THAT PROPOSED IT.

The first manager to propose holding a Fair was Henry C. Miner. About six years ago, when Mr. Miner was first vice-president of the Fund, he warmly advocated a Fair at a trustees' meeting. He said that by no other means could the Fund secure the large reserve fund essential to its future stability, and he was convinced that the benefit plan, which had failed to enlist general support, would be inadequate to meet the Fund's future requirements. The matter was discussed pro and con, but the trustees decided that the scheme was too vast to undertake until "times" were better ("times" had been bad). Mr. Miner, however, frequently thereafter reverted to the idea. The seed he then planted eventually took root.

About the time Mr. Miner broached the subject, anxiety regarding the Fund's revenues was allayed for the time being, through the passage of the Theatrical License law, by whose workings it was thought the Fund's needs would be provided for. But experience has shown that that source of support is too uncertain to be depended upon confidently. Then, too, the legitimate demands upon the Fund's resources have meantime increased two-fold.

GETTING TO WORK.

Last Autumn the project of the Fair was again agitated, and the President of the Fund was urged to set the necessary machinery in motion. Mr. Palmer said that he would not consider the idea unless the support of at least fourteen New York managers was obtained. He refused to take the initiative, in fact, until it should be shown that the representative managers of this city were desirous to hold the Fair and were willing to pledge their hearty coöperation.

A paper was drawn up late in the Autumn, and circulated among the managers. Instead of fourteen managers, twenty-five cheerfully signed this pledge. One manager in New York, Augustin Daly, and one manager in Brooklyn, W. E. Sinn, refused to sign. Mr. Daly said that he took no interest in such matters; Colonel Sinn said that he was opposed to the plan.

AN INTERESTING DOCUMENT.

We subjoin a copy of that paper, with the names attached to it, italicizing a portion of the document that is especially interesting when taken in connection with the attitude of three of the signers who have recently joined the "opposition" to the Fair:

WHEREAS, the Trustees of the Actors' Fund of America contemplate holding a Fair at Madison Square Garden, in the City of New York, during one week in May, 1892, for the purpose of raising money with which to permanently endow that Fund and to enable it to enlarge its work, we, the undersigned, managers of New York and Brooklyn theatres, ***heartily approving both of the object to be attained and the means proposed by the trustees to attain it,*** each and severally ***pledge ourselves to do all within our power to make the Fair a success,*** both by our individual patronage, the assistance and presence of our companies and employés, so far as we can influence them, and such contributions from the scenic and property departments of our respective theatres as we may be able to make.

Rudolph Aronson, Casino.
A. M. Palmer, Palmer's.
Hoyt and Thomas, Hoyt's Madison Square.
Al. Hayman,
William M. Dunlevy, New Park Theatre.
Frank W. Sanger, Broadway Theatre.
Edwin Knowles, Amphion, Brooklyn.
Abbott and **Teal.**
A. Herrmann, Herrmann's Theatre.
H. S. Taylor, Taylor's Exchange.
Gilmore and Tompkins, Academy.
E. G. Gilmore, Niblo's.
Oscar Hammerstein, Manhattan Opera House, Harlem Opera House, Columbus Theatre.
Theodore Moss, Star Theatre.
J. M. Hill, Union Square and Standard Theatres.
Gustav Amberg, Amberg's Theatre.
Proctor and Turner, Proctor's Theatre.
T. H. French, Garden Theatre and Grand Opera House.
Dan'l Frohman, Lyceum Theatre.
Antonio Pastor, Pastor's Theatre.
Henry C. Miner, Fifth Avenue and People's.
Carl and Theodor Rosenfeld, Thalia Theatre.
Frank B. Murtha, Windsor Theatre.
M. W. Hanley, Harrigan's Theatre.
J. S. Berger, Lee Avenue Academy, Brooklyn.

We have printed the names of Messrs. Dunlevy, Teal and Hill in heavy-faced type, for they have earned that distinction by enrolling themselves among the Fund's enemies and the profession's detractors, publicly denouncing the Fair that they formally approved, and deliberately violating the pledge that they signed and that was accepted in good faith by the Fund's trustees and by their fellow-managers.

The profession can judge whether or not these men have been guilty of bad faith and of treachery to their brethren.

THREE BROKE THEIR PLEDGE.

After putting his name to the pledge Mr. Hill waited several months and then opened his mouth to say for print: "I object to the Fair because it opens the door to a vulgar, thoughtless and curious world"; and, "possibly money might be made in this way, but I do not believe that the suffering professional could afford to accept it, knowing that it was obtained illegitimately."

Sham—sham unadulterated, pure and simple! Sham that has an opera bouffe flavor, emanating as it does from a manager who promised to give his assistance to the

Fair; who placed himself on record as approving both it and its object; and who, in giving utterance to the oleaginous hypocrisies that he pretends are his honest convictions, gives the lie to his written word.

So much for Mr. Hill and his "opposition."

Mr. Dunlevy, of the Park Theatre, also publicly objects to the Fair; he wants it dropped; he fears that hundreds of traveling companies that are fairly fuming to do something for the Fund will not be able to participate in it. Mr. Dunlevy does not explain why these vague "hundreds of companies" have heretofore maintained a consistent indifference to the Fund's needs; why their members have not paid two dollars a year for membership in it. "I would give the use of the Park Theatre at any time for a benefit for the Fund," says Mr. Dunlevy. During the several years that Mr. Dunlevy has managed the Park Theatre he has carefully refrained from expressing such reckless generosity toward the Fund. It has needed benefits. Yet Mr. Dunlevy—although there was nothing to prevent him—never gave it, or offered it one.

Mr. Dunlevy's active interest in the Fund is of very recent origin. It dates from the beginning of his opposition to the Fair. He approved, endorsed and pledged his name to that Fair, however, a few months ago. He was one of the men whose formal promise of coöperation the Fund trustees accepted in a trusting spirit.

Mr. Teal's presence among the "opposition" is more difficult to comprehend. He was one of the signers, too. But now he appears in print to say that the Fair is a serious mistake, that it ought to be abandoned; that no "lady member" of his company should have his permission to participate in the Fair.

How do these assertions square with Mr. Teal's hearty approval "both of the object to be attained and the means proposed by the trustees to attain it," and his pledge to do all in his power "to make the Fair a success," duly recorded earlier in the season?

SOME OTHER OBJECTORS.

Marc Klaw was not asked to sign the pledge, nor has he been requested to subscribe money or to donate anything, or to give his time to the Fair. But he resents the Fair—as a benefactor of the actor he thinks that the Actors' Fund Day is preferable. He suggests, with much gravity, that the proposed simultaneous benefits be given on the anniversary of the Fund's organization. The value of that suggestion may be judged by the fact that the anniversary falls in the second week of June. At that time of year it would be so easy to reopen closed theatres, to gather the stars from Europe and the watering-places, to form companies and send them to all the cities and towns of the United States for the special performances, and to fill the houses with perspiring but enthusiastic audiences!

J. W. Rosenquest, another opponent, says: "Give us legitimate stage methods to work on and we will raise ten times more money than any fair would yield." We do not remember that Mr. Rosenquest has given a benefit to the Fund since he became a manager, and yet the "legitimate stage methods" he speaks of have been open to all managers. It was too hard work evidently for Mr. Rosenquest to inaugurate benefits at his theatres; it is much easier work to prate in print about "the questionable method" of raising money by a Fair.

Marcus Mayer is found among the "opposition," of course. Mr. Mayer opposes pretty nearly everything that is devised for the good of the profession, provided that there are any of the men he calls his enemies connected with it. Mr. Mayer has never forgotten the occasion of 1886, when at an annual meeting of the Fund he endeavored to foment rebellion against the Fund administration, and was mildly ridiculed by the members for his pains. Mr. Mayer's solicitude for the actor is touching. "The actors of to-day are not charity dependents by any means," he says, proudly, if somewhat irrelevantly. For that reason he believes that it will be very wrong for them to have a Fair. He thinks that a "grand national benefit" is the dignified and proper thing. If the promoters of the Fair will kindly take Mr. Mayer's advice and "drop it like a hot potato," they will find, according to that gentleman, that his grand national benefit will produce ample means for the Fund to "take care of any of its sick and indigent members and bury its dead." Wherefrom it appears that Mr. Mayer is totally ignorant at this late day that the Fund dispenses relief to all needy professionals, irrespective of the circumstance that they are members or non-members of the Association.

We shall pass over Mr. Maurice Barrymore's published remarks. He exclaims of the Fair, "Pah! it makes me sick." A man who is sick deserves our sympathy. He is not responsible for what he raves while delirious.

Joseph Arthur considers the Fair likely to burden the profession with the reproach of "begging from the public." Perhaps it was fear of courting that reproach that caused Mr. Arthur to repent the promise that he made when elected a trustee of the Fund to give it a benefit with one of his companies. At all events, the promise was never fulfilled. Mr. Arthur suggests as a substitute for the Fair that a subscription of $100,000 be raised among managers and actors. The utter improbability of carrying out this plan is strikingly illustrated by Mr. Arthur's offer to head the list himself with a subscription of $250.

A RESUSCITATED CHESTNUT.

John H. Russell, the philanthropist, asserts that there is "unquestionably a very serious difference of opinion" regarding the Fair. He claims credit for brilliantly originating the Actors' Fund Day scheme, which suddenly struck him a few weeks ago. Mr. Russell does not know his Actors' Fund history, or he would remember that the Actors' Fund Day was tried in 1884, and abandoned because of its complete failure the same year. His "discovery" of this idea eight years after is rather amusing, but it is even funnier to find him saying that the Fund officers "admit the practicability" of the experiment that they buried out of sight two years after the Fund was started. For Mr. Russell's further enlightenment we beg to state that his expressed desire for "national" coöperation and his objection to "local" effort is not supported by the lesson of experience. The Fund has been kept alive by local effort, and has derived by far the greater part of its revenue from the city of New York during the ten years of its life.

Abraham Erlanger echoes the views of his partner, Mr. Klaw. The simultaneous benefits would give "everybody connected with the profession, no matter in what capacity, an opportunity to directly contribute." Mr. Erlanger has not been deprived of any opportunity to contribute to the Fund. Has he ever contributed to it? There is no reason why he shall not satisfy his generous yearnings now, or at any future time, if he really have the charitable inclination.

Colonel Sinn says that he is opposed to the Fair, but he "may make a donation at the proper time." Will any time be more proper than the present? Colonel Sinn is sincere, at any rate, in his mistaken view of the Fair. He has expressed his disapproval from the start. If any manager has the right to give advice to the trustees of the Fund it is Colonel Sinn, for he served the Fund as an officer faithfully for several years, and he took an active part in promoting several important benefits.

Thomas B. McDonough says that he objects to "exhibiting" actresses anywhere except on the stage. He seems to think that at the Fair they will be set up on pedestals, and that opera-glass boys will drive a brisk trade.

FACTS AND FIGURES.

Now, to puncture the Actors' Fund Day bubble, which the foregoing gentlemen and the conspirators against the Fund are industriously blowing, let us look at a few facts and figures that bear on the simultaneous benefit question, and on the question of Actors' Fund benefits generally.

The first year's receipts of the Fund (1882-83) were $57,392. That sum was derived chiefly from cash donations. A portion was raised by simultaneous benefits in New York and Brooklyn, for which the police and firemen sold tickets.

In 1883-84 there was a different story. At the close of the fiscal year, June 3, the treasurer reported that the total expenditures had been $13,747.91, and the receipts from all sources, including benefits, membership fees and donations, had been $11,705.01—the smallest year's income, it must be noted, in the Fund's history. Of this revenue the benefits gave $5,446.56. That included the results of the effort to secure Actors' Fund Day simultaneous benefits throughout the country. The trustees on Feb. 14 had resolved "that appeals be sent to all managers in the country to give benefits whose proceeds should be devoted to the Fund." The appeals were sent; the result is found in the benefit receipts quoted above. To show the precarious nature of the benefit system it is necessary only to quote the receipts of two performances for the Fund given in that year. Henry Irving—then in the first flush of his American success—gave a benefit for the Fund at the Star Theatre, in this city. The net proceeds, turned over to the treasurer, were exactly $41.70! Frank Mayo's Fund benefit at the Lee Avenue Academy, in Brooklyn, enriched the Fund to the extent of $93! Late that Winter government bonds of the face value of $3,000 had to be drawn from the Fund's reserve and sold for $3,705 in order to meet the deficiency in the year's income from benefits and other sources.

At the annual meeting President Henry C. Miner called attention to the gravity of the situation and the need of adequate methods to replenish the treasury.

"It will be noticed in the Treasurer's report for the year," he said, "that we paid out $13,747 91 and received from all sources $11,705 01. The prospects are that the receipts will be unequal to the demands made upon us, and unless we devise some scheme for raising money it will be necessary to again sell some of the bonds of the Fund."

At the same meeting Louis Aldrich said: "It is evident to all interested that the Fund is in need of some scheme which will render it *independent of benefits*."

And that was how the Actors' Fund Day simultaneous benefit scheme worked when it was put to a practical test. It was impossible to induce managers and actors in general to combine in the "grand national benefit" that Mr. Mayer and his friends and allies now airily proclaim to be the great desideratum.

In 1885 the President pleaded for more benefits in his annual address.

WHERE WERE THE BENEFITS?

In 1886 the President said in his report: "It is to be noted with regret that the amount received from benefits has been comparatively small. Chicago, San Francisco, New Orleans and Baltimore have given us no benefits, although (as will be seen by reference to the Secretary's report) calls have been made upon us from all these points. It is more than a matter of regret; it is a matter of wonder that your Trustees should be obliged to come before you with such a statement. Surely, if there is any cause which should excite your sympathy and enlist the interest of the members of your profession it is this. The Fund is for you and of you, and yet in a season when a number of most successful benefits have been engineered in our own city for actors and actresses whose large salaries must enable them to be independent of such appeals, the Actors' Fund has been able to secure, from the entire United States, not half so much as it has paid out to keep absolute want away from your sick and helpless fellows and to bury your dead."

And yet this is the system on which the "opposition" to the Fair would have the Fund dependent!

In 1887, at the annual meeting, the president called attention to the significant fact that the theatres of New York and Brooklyn and a New York company playing in Washington produced nearly nine tenths of the entire sum derived from benefits during the year. "Chicago, Baltimore, New Orleans and St. Louis and other cities have done absolutely nothing," he said, "although (as has been the case since our Fund organized, every year) they have called upon us frequently for help. This is a result which furnishes food for reflection. It is one certainly to be deplored. New York managers and actors are willing and able to do much. They will not find fault if to them is left the lion's share of this work; but surely managers in other cities and combinations of actors who find themselves temporarily there, ought to be willing to do something toward sustaining a charity to which they are continually appealing for aid in behalf of their sick and helpless friends."

All the money that came from other cities in that year was $6.32 from Philadelphia and $111 from San Francisco. And yet the opponents of the Fair complain that theatre managers elsewhere and managers on the road should be given the opportunity to make the contributions generously "national" instead of selfishly "local"!

THE SAME OLD PLAINT.

In the next year (1888) the President again alluded to this matter, saying: "The discouraging feature about this benefit statement is, that the great cities of the West and South continue to be wholly unrepresented in the list of our contributors. Although they never fail to call upon us when anything is wanted, the managers in those cities seem never to think themselves called upon to make the small sacrifice of time and trouble necessary to set apart a day and arrange a programme sufficiently attractive to secure for us a few hundred dollars. It is not absolutely necessary that the Fund should have a benefit in such places as Chicago, St. Louis, San Francisco or New Orleans every year, but it ought not to be and it cannot be, if its Trustees are to be constantly called upon for help by those cities, wholly neglected."

The same old cry—the same old complaint—the same old inability to report a favorable response. Nothing but indifference and apathy—all the hard work falling upon the shoulders of those managers directly concerned in the Fund's management.

The ensuing year (1889) extraordinary efforts were made by the Fund's trustees to stir up interest in other cities. Here are some of the results: New Orleans turned in $380; Minneapolis, $318; Memphis, $282; Milwaukee, $85; Richmond, Va., $71; Hartford, $49; Louisville, $19.

How many such benefits would it take to net the $100,000 that the Committee estimate will be cleared by the Fair in one week?

IMPRACTICABLE.

There is no need to quote more, although the records of the Fund give an abundance of similar testimony. The facts and figures we have set forth conclusively prove the famous impracticability of reviving the Actors' Fund Day scheme, which was tried and found sadly wanting. They also bear witness to the uncertainty and unreliability of the benefit system as a means of perpetuating the Fund or of enlarging its scope. Had it not been for the license moneys paid over by the city to the Fund annually since 1885, its revenues would have been totally inadequate to meet the constantly increasing demands upon its bounty. At any time the city appropriation may be withdrawn. The Board of Estimate and Apportionment are legally free to bestow it how and when they please.

THE FUND'S DANGER.

The Fund, deprived of that present resource, would be unable to exist on the proceeds of the benefits, the getting up of which is confined practically to a few New York managers, since managers generally are not sufficiently interested in the Fund to give voluntary benefit performances. Membership dues are but a drop in the bucket. In spite of unremitting appeals the Association has not been able to keep more than five or six hundred due-paying members on its roll. There are four or five thousand actors in this country, and three thousand local and traveling managers. If all joined the Fund and paid the dues of $2 a year the charity would be almost self-sustaining from that source alone. But the majority will not join and pay the dues—prayer and persuasion have been directed toward them in vain.

The Fair, which in spite of the "opposition" will be held in May, will be a supreme success. It will be a monument to the energy of its promoters and participants, an honor to the American profession, and a source of enduring benefit to the Actors' Fund.

THE FAIR'S ENEMIES.

J. H. McVICKER,	MAURICE BARRYMORE,
J. WESLEY ROSENQUEST,	WILLIAM M. DUNLEVY,
JOSEPH ARTHUR,	JAMES M. HILL,
W. E. SINN,	BEN TEAL,
MARCUS R. MAYER,	A. L. ERLANGER,
MARC KLAW,	THOMAS B. McDONOUGH,
JOHN H. RUSSELL.	

So far as known to us, the foregoing list comprises the men that have declared publicly their enmity to the Fair. They are thirteen all told—a significant number.

Four men on the list are life members of the Actors' Fund. One man is an ordinary member, who joined in 1886 and has paid his dues annually. The remaining eight men are not members. Four of them joined a few years ago but soon became delinquents and forfeited their membership under section 19 of the By-Laws, which says: "Each member of this Association shall pay to the secretary annually the sum of two dollars; any member failing to pay said dues for one year shall, without further notice or proceeding, cease to be a member of this association, and his name shall be stricken by the secretary from the roll."

WHAT HAVE THEY DONE?

The deep, devoted interest which the managers on the foregoing list are taking in the Fund and its Fair just now naturally leads us to inquire how much deep, devoted interest they took in the institution during the previous nine years of its existence. Their respective records in connection with the Fund and its work cannot fail to be valuable, for "by their works shall ye know them," and by the services they have performed can the profession judge to what extent they are justified in speaking for the Fund and in opposing the efforts of the men and women who have worked and are now working in its behalf.

McVICKER, J. H. Life member of the Fund. Has given two or three benefits for it. Is reputed to entertain a good deal of dislike for Edwin Booth, and certain managers that do not play their attractions at his Chicago theatre, but all of whom are Fair workers.

ROSENQUEST, J. WESLEY. Life member. When Samuel Colville was treasurer drew a salary of $1,200 a year from the Fund for clerical services. Was a member of the Board of Trustees in 1890-91. Served one year. Attended one Trustees' meeting out of fourteen during his tenure of office. Was replaced by another manager at the annual election of '91.

ARTHUR, JOSEPH. Became a life member Dec. 5, 1888. Was elected a Trustee in June, '89. Held office for five months before becoming a member of the Association. Served two years. The first year he attended nine meetings and was absent from seven meetings. The second year was present at five meetings and was absent from nine meetings. Promised a benefit for the Fund, which he failed to give.

SINN, WILLIAM E. Life member. Served as Trustee and First Vice-President. Was a faithful and attentive officer. Gave several benefits for the Fund.

MAYER, MARCUS. Joined the Fund in 1886 to lead an unsuccessful attempt to put certain personal enemies out of office. Has paid his dues annually. Never inaugurated a benefit for the Fund, so far as the records show.

DUNLEVY, WM. H. Has never been a member of the Fund. Has never given a benefit for the Fund. Signed the pledge of coöperation, promising his best endeavors to the Fair.

BARRYMORE, MAURICE. Has never been a member of the Fund.

RUSSELL, JOHN H. Became a member in 1889, when several faithful officers of the Fund were turned out. Has not paid his dues since, and is no longer a member. Never inaugurated a benefit for the Fund. Proposer of the Actors' Fund Day simultaneous benefit scheme, which proved a failure eight years ago.

HILL, JAMES M. Is not now and has never been a member. Never gave the Fund a benefit, tendered any aid, nor took any interest in its work. Signed the pledge of coöperation, approving of the Fair, and promising his aid to make it a success.

ERLANGER, ABRAHAM L. Became a member in 1888, paid dues for two years and then dropped out. Never gave a benefit for the Fund nor interested himself in its work.

McDONOUGH, THOMAS B. Became a member in 1887. Paid dues for one year, and then became a delinquent. Is not a member now.

TEAL, BEN. Has never been a member. Signed the pledge of coöperation and now repudiates his promise to give the Fair all the assistance within his power.

ACTION OF THE A. O. O. F.

On Sunday night Edwin Forrest Lodge of the Actors' Order of Friendship held a meeting at its headquarters in the Broadway Theatre building. It was largely attended.

The subject of the Actors' Fund Fair was discussed, and the following resolutions were enthusiastically adopted by the Lodge:

Resolved, That the President of the Edwin Forrest A. O. O. F. be authorized to have constructed and decorated a booth for the Actors' Fund Fair, representing the Actors' Order of Friendship, that this Lodge may properly show its appreciation of the commendable, philanthropic project, in aid of the broadest charity ever established for the sick and suffering of all connected with amusement enterprises.

Resolved, That we, as members of this Lodge and Order, as the representative body of the actors of America, will do all in our power in aid of this worthy object.

The foregoing declaration is significant and timely, inasmuch as the Actors' Order of Friendship is eminently representative of the best elements in the American profession.

HILDA THOMAS.

A *chic* likeness of Hilda Thomas gazes from our title-page this week.

Miss Thomas is an operetta singer that has been on the stage since she was a little girl. She was a pupil of Signor Baucie. The inevitable Antonio Pastor brought her out at his Fourteenth Street Theatre.

Later she appeared in Fashions, Later On, Faust Up to Date, The Spider and the Fly, and A Trip to Chinatown.

She is now singing in Evangeline, and her performance of Gabriel has tickled the fancies of her audiences whenever she has appeared.

Miss Thomas is considering an offer to appear in a production at a Broadway theatre for the Summer.

W. T. CARLETON BREAKS DOWN.

W. T. Carleton has been obliged to cease appearing with his opera company and to seek recuperation. He will not be able to rejoin the company inside of five weeks, if so soon.

Mr. Carleton's health has been gradually breaking down since the begining of this season. He is said to be suffering from a severe attack of eczema. He has gone to Excelsior Springs, Mo., for treatment.

During Carleton's absence his son, Preperte Carleton, will manage the company while the leading roles will be sung by F. Huntley.

The latest and the greatest success—Dangers of a Great City.

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $50; Half page, $90; One page, $160.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $5, for three months; $8 for six months; $15 for one year.

Managers' Directory cards, $3 per line for three months.

Reading notices (marked "") 50 cents per line.*

Advertisements received until 10:30 P. M. Monday.

Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $5; six months, $3; three months, $1.25. Payable in advance. Single copies, 10 cents.

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NEW YORK. - - MARCH 12, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE—Incog., 8:15 P. M.
BROADWAY THEATRE—The Lion Tamer, 8 P. M.
CASINO—Uncle Celestus, 8:15 P. M.
FOURTEENTH STREET THEATRE—Blue Jeans, 8 P. M.
GRAND OPERA HOUSE—Von Yonson, 8 P. M.
HARRIGAN'S THEATRE—The Last of the Hogans, 8 P. M.
JACOBS' THEATRE—East Lynne, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—Squire Kate, 8:15 P. M.
PROCTOR'S—The English Rose, 8 P. M.
PEOPLE'S—Joseph Haworth, 8 P. M.
PALMER'S THEATRE—Mr. and Mrs. Kendal, 8:15 P. M.
STANDARD THEATRE—J. K. Emmet, 8:15 P. M.
STAR THEATRE—For Money, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.

The Mirror Office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

THE LICENSE MONEYS.

THE slight increase in the amount allotted to the Actors' Fund last week by the Board of Estimate and Apportionment from the theatre license moneys collected during 1891, was undoubtedly owing to the strong plea made by the president of the Fund and the representatives of the profession. It was only half-justice, however, and half-justice is injustice.

The license moneys for 1891 aggregated $42,112. Of that sum, $12,900 was given to the Fund. The remainder was distributed among sixty-four religious and other charitable institutions, ranging from homes for old men to the G. A. R. Fourteen new institutions were let in to have a share of the spoils.

The theory on which the apportionment to the Fund was based is curious. The Board subtracted the moneys paid for theatre licenses from the moneys paid for concert hall licenses, and gave one-half to the Fund, although the payers of concert-hall licenses united with the theatre managers in petitioning the Board to make an allowance of at least one-half the total of the combined license moneys to the Fund.

This plan of distributing these funds is unfair. It was owing to the exertions of New York managers that the mandatory law that gave the license fees to the Society for the Reformation of Juvenile Delinquents was repealed, and the present law that places these fees in the hands of the local Board of Estimate and Apportionment was enacted. It was then clearly understood by the promoters of this legislation that a fair proportion of the money would be appropriated for the charitable work of the Fund. It was that understanding that induced managers to tolerate meekly the continuance of the unjust and exorbitant tax to which they are subjected for the privilege of conducting their business in this city. Had they not been willing to compromise with their opponents by opening the avenue for the theatre taxes to find their way into the treasury of the Fund, they might have reduced the license fees to a nominal figure, sufficient merely to fulfil the requirement of placing the theatres under municipal authority.

That was the understanding and the intention, but what has been the actual result? The Board has doled out to the Fund from year to year less than one-third of the license moneys, although by a specious arithmetical process it seeks to create the impression that the Fund receives one-half. More than two-thirds of the gross receipts from theatres and concert halls are divided up in various sums to appease the clamorous demands of a constantly increasing horde of institutions that have no vestige of claim to be supported by taxes extracted from places of public amusement.

The Actors' Fund and the managers are willing that one-half the money shall be distributed in this manner, however, provided that the other half goes to the charity in whose work they have a specific interest. These outside charities, whose representatives tread on one another's heels in the annual scramble for the theatre spoils, would have had no opportunity to obtain one dollar of the license moneys had not the managers obtained a repeal of the old law and wrested them from the society that runs the House of Refuge. And yet every year they loudly importune the Board of Estimate and Apportionment and fight fiercely against the just claims of the Actors' Fund as if they had a moral right to a share, and the complexion of the Board is such that their cries are silenced and their hands are filled while the Fund receives less than one-third of the total.

The city authorities have not kept faith with the managers or with the makers of the laws. They have not the excuse of an economical distribution. Every dollar that goes to the Fund is used in such a manner that the city is benefited, for the recipients of its bounty deprived of the Fund's aid would become a public charge. Moreover, the expenses incurred by the Fund are considerably less than those of any other eleemosynary institution in New York that dispenses a similar amount of money annually.

The Fund wastes none of the license moneys in supporting high-salaried officers and armies of employés. Can so much be said for many of the sixty-four institutions that have come to look on the theatre license fees as their lawful prey?

HUMANITY AND FARCE.

SOME time ago a man—a Philadelphian, was he not?—was missed from his home and his haunts, and his children disappeared with him. Long search found the father and his little ones encamped in the woods, by the side of a babbling stream, enjoying life something after the fashion of man in early, ante-costuming, out-door-dwelling times. Weary of city habits, and the restrictions of modern life, this man obeyed the aboriginal impulse for freedom and that soothing solitude which nature furnishes; and in accordance with the tendencies of the young, which also speak the impulse, it is safe to say that his children went willingly and happily with him.

The same impulse finds marvelous expression in the mouth of the melancholy Jacques in the forest of Arden; and it is probable that a majority of humankind feel it at times. Even these of urban birth and breeding must know its power. They may disguise it, or they may not really diagnose it; but it is in them always awaiting its season. It comes down to humankind from times remote, just as surely as does that habit of "pawing," noted by evolutionists, of the modern horse in fright—a habit which suggests the period when the equine was a smaller and a more free animal that dug its own places of refuge in the earth when pressed by larger creatures.

Now, may we not find in this impulse of man for greater freedom from social restraints—a desire, withal, to explode himself as he listeth, and to guffaw when the proprieties suggest that he should simply smile—a reason, if not an excuse, for the unquestionably popular existence of what is called the variety farce?

If we admit that this impulse is potential occasionally in man—and we must admit it—why does it not fit and explain the vogue of the hilarious and topsy-turvy form of entertainment mentioned?

A man who goes to witness a serious play—for instance, one of Shakespeare's great tragedies—must perforce be serious during its exhibition. One who visits the theatre to enjoy high comedy is constrained to measure his pleasure by the rules of seemly conduct that pertain thereto. To the average man, perhaps, the tragedy is not pleasing in any aspect of it, while its memories disturb the subsequent repose of many whose nerves are not well insulated. And the gentle comedy is but a rippling relief for the risibles.

At the variety farce the auditor may laugh as acrobatically as the entertainers perform. He may give his pent-up impulses all necessary relief. Even should he guffaw himself into an apoplexy, it but advertises the show, and the ambulance service is prompt in such emergencies.

Thus the much-abused variety comedy, after all, may be filling a long-felt want.

PERSONAL.

Wiley.—Dora Wiley's health continues to prevent her from accepting professional engagements. She has left Boston and gone to Bangor, Maine, where she expects to remain during the next three months.

Reid.—Marguerite Reid, the young New York girl who made a stir as Ophelia in Hamlet recently, at the Metropolitan, has been engaged to sing at the Seidl concerts in the Madison Square Garden Concert Hall on Thursday afternoons during this month. "Miss Reid is the one coming American singer, *sure*," says J. W. Morrissey.

Haines.—Annie Haines, who was on the Money Mad cast at Niblo's, went to Pittsburg on Sunday with the Barnes of New York company to play Enid Anstruther in place of Emma Field, who was called home to Buffalo by the death of her father.

Rial.—Jay Rial left this city on Tuesday of last week for Kingston, Jamaica. Thence he will go to South America. He hopes to return to New York during the Summer. In theatrical circles Mr. Rial is well-known. A few years ago he was associated with Col. W. E. Sinn, and for the principal part of this season he has been the manager of the Pitou stock company. Mr. Rial is a thorough good fellow.

Morse.—Woolson Morse, the composer of Wang, has been ill for a long time. He is just out and about again.

Parker.—Harry Doel Parker has bought a villa at Great Neck, L. I., from Ex-Mayor Grace.

Miron.—J. C. Miron, of the City Directory company, was married in Boston on Sunday to Louise J. Kearns.

Rowan.—Lansing Rowan will join the Miss Helyett company for its Summer season in Chicago. Her excellent work in A Midnight Bell brought Miss Rowan many commendatory criticisms.

Johnson.—Alice Johnson has signed with Samuel Fort for a season of fourteen weeks as prima donna of the Fort Opera company in Baltimore next Summer. Miss Johnson is negotiating to star in comic opera in the South and West next season. "I wish to thank managers for the many offers which my card in The Mirror has brought," she says.

Clayton.—Estelle Clayton is now devoting her time to playwriting.

DeWolfe.—Elsie DeWolfe is in town. She will sail for Europe on April 16 to spend the Summer. In the Fall she will return to appear in a comedy repertoire with a stock company.

Stuart.—William Stuart is receiving warm praise from critics for his Claudio in Julia Marlowe's production of Much Ado.

Quinton.—Louie K. Quinton, who was compelled to resign her engagement with the Ole Olson company because of illness, has been confined to her room for several weeks. She is slowly recovering, but will remain idle for the rest of the season.

Carnes.—Mason Carnes, the author of one or two comediettas that have been staged, and who is collaborating on a society drama under contract for the Lyceum stock company, has rendered into English verse the poems of Gustavo Adolpho Becquer. He has done his work with care and discretion. The book is published by Kegan Paul, French, Trübner and Company, of London.

Frohman.—Charles Frohman has gone to Asheville, N. C., where William Gillette is sojourning. The manager has taken with him the MS. of the new comedy by Alexander Bisson called La Familie de Pont-Biquet. He hopes to arrange to have Mr. Gillette adapt the French play in the manner that he adapted Mr. Wilkinson's Widows.

Sanger.—Eugene W. Sanger, the actor of juvenile parts, has returned to New York, after an absence of several weeks. He has been rehearsing the students of Union College on several plays.

Harlan.—Otis Harlan, at present playing in Boys and Girls at the Park Theatre, has been engaged by Charles Frohman for next season.

BENJAMIN WALTER EXPLAINS.

The following, dated London, Feb. 9, has been received in answer to an article recently published in The Mirror, to the effect that Marie Madison's name had been added to the names of others who had suffered loss of manuscripts of plays entrusted to Benjamin Walter:

To the Editor of the Dramatic Mirror:

SIR.—I am very much surprised at the article recently published in The Mirror, as Miss Madison has always claimed to be a friend of mine. About three years ago I met Miss Madison, or Miss Fleischman, at J. A. Brown's dramatic agency, and she claimed to have a play, which she wrote for N. S. Wood, which she would let me have for $200 if it was a success, and if the play was a failure, I was to return the manuscript. I got together a good company for the production of the play, and received a letter three days before the performance, I think, from Martin Hayden, that I could not use the title of Cast Adrift, as it was his property. To avoid trouble, I called the play Adrift on the World, and gave a performance at the Academy of Music, at Wilmington, Del., where the play was a failure. I returned the play to Miss Madison, and received a letter of acknowledgment from her.

When I came to New York she gave me another play to read, on which she asked me to lend her $100. I told her I did not think the play would be a success. She wanted to guarantee it a success, if not, to write another and make me a present of either one for the loan of $100. As her plays did not suit me we made no arrangements, and that settled everything between us. This was in 1889.

It happens that Miss Madison called upon Miss Marbury and found out that I was in England, having come here to secure a play from W. Lestocq, author of Jane, on Miss Marbury's recommendation. This was on Dec. 21, 1891. She claims that on Jan. 12, 1892, she located me in New York city. Having seen Miss Marbury, she knows I left New York on the *City of Paris* Jan. 6, 1892, and was here in London Jan. 12, so it was impossible for her to have found me in New York on the 12th, when I was in London.

I have had the following plays from the following authors: Tom Crash, The Irish Gentleman, The Waifs of a Great City, etc., from H. Wayne Ellis; Hans the Organ Grinder, from J. J. McCloskey, and Felix McKusick, from Mr. Brown, of Boston, and everyone received their plays by mail, although Mr. Brown claims that his got lost in the mail.

Miss Madison also wrote to W. Lestocq, here in London, with whom I was going to do business (through Miss Marbury), and sent him The Mirror, and so claimed that I presented her with a letter of introduction from William Harris, of Boston, which I deny. She also claims she will prosecute me. Well, I will give her every chance she desires. I will be in New York about September, and she can see my address in my advertisement in The Mirror, the week of Sept. 10, 1892.

Why did Miss Madison wait until I was in England over three years? She knew my address; if not she could have found out at any New York agents'. She claims that I took with me several plays. I have nobody's plays. Yours most respectfully,

BENJAMIN WALTER.

A NOVEL MUSICAL EFFECT.

Frank H. Bowley, agent for the MacLean-Prescott company, tells The Mirror of a novel and charming effect produced in the Lyceum Theatre, at Cleveland, on the evening of Feb. 29.

The play of Niobe was the bill, and during the intermission, after the second act, the orchestra, pursuant to an announcement to that effect at the foot of the programme, rendered a specialty entitled "The Spirit Bells," by Healy, Faltkenheur and the enterprising manager, Mr. Bettis, who is given to enjoyable innovations. Faltkenheur is the leader of the orchestra, and Mr. Healy one of its members.

There were arranged in different parts of the theatre eight silver bells, forming an octave, of perfect tone. These bells were attached by wires to an ordinary finger-board like a piano, and during a rendering of "Crown Diamonds" they were played by Mr. Healy with most pleasing effect, the wires being connected with an electric battery.

Niobe, who had just been restored to life by the subtle fluid, was not alone electrified, but so was the whole audience, which numbered some twelve or fifteen hundred people. The silvery chimes coming from no one could quite tell where, for the bells were in secluded places, mystified as well as pleased the audience.

As it well deserved, the novelty was applauded to the echo, and for an encore "The Blue Bells of Scotland" was played, which again brought forth a salvo of applause, that was acknowledged by "Home, Sweet Home."

THE N. A. T. M.

Several letters have reached us during the past few days from managers that have followed the discussion of a National Association of Theatre Managers. All express approval of the plan.

F. Weed and Brothers, managers of Weed's Opera House at Ticonderoga, in this State, write: "Permit us to thank you most heartily for what you are doing in regard to the proposed movement to form a National Association of Theatre Managers. You will have rendered the greatest benefit to the public and profession if this matter can be brought about."

The need of such an association, having in view the objects stated heretofore, is felt by nearly every manager in the small towns. At the proper time, and at no distant day, steps will be taken to secure universal cooperation in this matter among the theatre managers of this country. Meanwhile we repeat again that preliminary discussion brings enlightenment and simplifies the work that is to be done.

THE CAUSE IS SAFE NOW.

Atlanta Journal.

The crusade now being waged by the press, the managers and the theatrical profession in general, has resulted in a bill to amend the law prohibiting a child under sixteen years of age to appear on the stage. The amendment is before the House at Albany, and all hope for a speedy passage. For weeks The Dramatic Mirror, so ably conducted and edited by Harrison Grey Fiske, has espoused the cause of the children. Thus invited, the question has also been taken up by the daily press. The Mirror, that champion of the right and defender of the helpless, will not be satisfied until its cause is established.

THE USHER.

The little knot of men that are banded together in an effort to injure the Actors' Fund Fair are in most instances the same men that have opposed every disinterested movement to benefit the profession inaugurated during the last five or six years.

To my certain knowledge they have never instituted any reformative, philanthropic or elevating movement on their own account.

They have never distinguished themselves by their services to the drama, nor have they deserved gratitude for their unselfish devotion to the task of remedying matters that seriously affect the well-being of the actor.

On the contrary, they have kept their hands in their pockets when hard work was being done by men of high principle—men capable of understanding the public duties and the individual responsibilities belonging to their positions. Or, as in the case of the Actors' Fair, they have come out in a body to harrass and to misrepresent their public-spirited brethren.

✤

No professional that is gifted with a good stock of common sense can be misled by these frequently recurring demonstrations of hostility.

No such professional can be foolish enough to suppose for one instant that this labored "opposition" is either spontaneous or sincere.

None can believe that the shallow sophistries and the specious arguments advanced by these men are aught save pretexts and pretences invented to give an appearance of truth and honesty to their contention, and intended to cover up the real motives that inspire it.

None will accept the superficial criticisms of these would-be agents of obstruction and destruction as if they were genuine warnings uttered by earnest, conscientious men—by pillars of the stage and friends of the actor.

✤

It is a wise actor that knows his own friends. I do not think that the wise actor will have the wool pulled over his eyes by "friends" whose public and private lives he is able to weigh in the balance of his own judgment.

He may not know the workings of the wheels within wheels; he may not comprehend the petty jealousies, envies, hatreds that are hidden beneath the honeyed words of these "protectors" of the actor's dignity. But it is as plain as the nose on his face that occult purposes and unworthy objects are concealed behind them. It may be necessary by-and-by to explain these same purposes and objects hereafter.

✤

In connection with this Fair "opposition" it behooves every actor that respects the women of the profession, and every actress that respects herself, to denounce its ringleaders, its tools, and its dupes. A decent regard for public opinion demands that.

They have nothing to fear except the danger that the utterances of the conspirators engaged in polluting the fair fame of the profession will be received as authoritative by the outside world.

The worst enemies the profession has are in its own ranks. The best friends it has are there also. These friends are working unselfishly to endow the Fund.

Men and women throughout the country that earn their living on the stage will be remiss in their plain duty if they fail to hold up the hands of these friends.

They ought to speak, and speak in no equivocal fashion on this subject.

The Mirror will give space to their indignant protests. It is time to declare themselves for the right and so teach this wretched "opposition" that it cannot insult the women of the stage and stab the charity of the stage with impunity.

✤

New theatres are springing up in the vicinity of the Mirror office.

T. Henry French's large purchase on Forty-second Street and Eighth Avenue, and the plans for his new building promise the largest and the handsomest combination theatre in the United States.

The Empire, next door to us, will be second to no stock theatre in point of elegance and beauty.

The Abbey and Schoeffel theatre project is coming to a focus. Their house will be situated on Broadway within a stone's throw of the Metropolitan.

Two other theatres in this neighborhood are also taking shape. The prospects are that playhouses will be as thick as leaves in Vallambrosa hereabout within a couple of years.

✤

The Oldfield House scheme in England has collapsed. It was an excellent but Utopian idea, having for its object the locating of houses in the principal provincial cities where actors and actresses might find bed and board and all the comforts of a home at a very reasonable tariff of charges.

The plan had the support of Irving and Miss Terry, and many other actors who were going to subscribe for stock in the company which was to operate these unique hostelries.

The scheme looked well on paper, and there is undeniably a need of improved accommodations for English touring actors who are neither housed nor fed nearly so well as our own traveling players.

Small salaries render strict economy necessary to English professionals. The majority of them cannot afford the luxury of hotels. The provincial lodgings to which they are reduced through stress of circumstances are a by-word for discomfort and everything else that is forbidding.

PATTI ROSA AND THE ELKS.

Denver Elks outdid themselves in their attentions to Patti Rosa during her engagement at the Tabor in that city. They and their friends made Wednesday night "Elks' Night," and filled the theatre. Among the box occupants were the Hon. William F. Cody and a party of friends and relatives, and William Harker, of Dallas, Texas, Lodge of Elks.

On behalf of the Denver Lodge, Judge Felker presented Patti Rosa with a gold pin, specially designed, and made for the occasion; a bar of solid gold, suspended from an elk's head, and three perfect elk's teeth, pendant from the bar. The inscription was: "B. P. O. E., to our Patti." William Harker presented her, on behalf of the Dallas Lodge, with a basket of rare flowers.

Sunday night, at the Denver club rooms, a special social was given in Miss Rosa's honor, where she met the wives, daughters, and friends of the Elks. Many of Denver's most prominent people were present.

Miss Rosa has been chosen as mistress of ceremonies of a ladies' social to be given by the Portland, Ore., Lodge of Elks during her forthcoming engagement in that city.

MARGARET MATHER'S NEW PLAY.

Margaret Mather has increased the strength of her company so as to give an adequate presentation of The Egyptian.

The drama was acted for the first time on Feb. 15 at Chicago. If reports that reach us are correct it has pleased its audiences and its critics. On its second week, at the Bijou, Pittsburg, it played to the largest week's business Miss Mather ever had in that city.

Next season Miss Mather will make The Egyptian the leading play of her repertoire. She is considering the advisability of taking it out to the Pacific coast in the Fall.

THE NEW EMPIRE THEATRE.

The Empire Theatre, that is to be built by January on Broadway next door to The Mirror, will be, according to the designs of the architect, a handsome structure.

The main entrance will be on Broadway leading through a spacious lobby. The building will be of brick and granite, with brown stone carvings over the windows and terra cotta scroll work on the second story. The Fortieth Street frontage extends one hundred feet.

The seating capacity will be twelve hundred. The interior, it is announced, will be picturesque and as safe as architectural skill can make it. On the Fortieth Street side there will be a *porte cochere*.

According to the architect's contract, ground will be broken on May 1. The house ought to be ready for occupancy on Dec. 1.

C. FROHMAN WANTS WHEATCROFT

It seems that The Mirror was not so far out of the way, after all, when it suspected a few weeks ago that Nelson Wheatcroft was to sign with Charles Frohman. Mr. Frohman has made Mr. Wheatcroft an offer to originate the leading role in Bronson Howard's new play, that is to be produced on an elaborate scale, and with an especially engaged cast at Palmer's next Fall. Mr. Wheatcroft looks upon the offer with favor, but he has not yet signed.

The actor has definitely decided to remain in New York. He and his wife, Adelaide Stanhope, have had enough of "roading." They will leave the Piton stock company on the best of terms with its manager.

Mr. Wheatcroft will probably be associated with Franklin Sargent in the Academy of Dramatic Art, at the Berkeley Lyceum, and he will also resume his private instruction in acting. He has a four-act play written by himself and George Backus that will entail a big production when it is ready. He hopes that it will be staged early next season in either New York or Boston. It is a romantic melodrama.

THE BACONIAN IDEA.

The many believe in Shakespeare's identity, but the few doubt; and strangely enough, the doubters are, as a rule, people of a high order of intelligence. The literature of doubt, Baconian it may be called—grows, and possibly those who believe that Bacon wrote the great drama and poetry which bears Shakespeare's name may in the course of time make their minority more influential than it now is, though there is happily no probability that the Baconians will ever become a majority.

It is significant of the growth of interest in the personality and unquestioned works of Francis Bacon, if not in the Baconian idea as such, that F. J. Shulte and Company, Chicago publishers, propose next month to begin the publication of *Baconiana*, a quarterly magazine to aid in the study of the acknowledged works of Bacon and the investigation of the Shakespeare matter.

Among the contributors to this magazine will be the leading Baconians of both hemispheres as well as prominent writers on the Shakespeare side of the controversy.

Littledale Power has been acting a special engagement in support of Ada Gray.

TO THE WOMEN OF THE STAGE.

It is to those of you who are not here to aid us in the vast undertaking with which we have been entrusted, who may not labor side by side with us; to those of you who are perforce prevented from taking your share in the splendid work of the Actors' Fund Fair, it is to you that this, our appeal, is addressed.

Many of you are separated from us by the inexorable demands of our profession.

We call to you across the country that divides us.

There is but one regret that mars the otherwise unalloyed satisfaction we feel, in the knowledge that we women of the stage will practically place the Actors' Fund upon an independent basis. This one regret is, that we may not all work side by side in our supreme effort.

The Actors' Fund Fair *belongs to us women*. Therefore is it that we need you all. Of high, or low degree, we need the ready heart and hand of every woman of our stage.

It may be that you do not clearly comprehend the significance of the appeal that has been made to us.

We women are called upon to build a permanent foundation for the Actors' Fund.

Since the birth of this noble charity, money has been raised for its maintenance by the untiring efforts of the men that administer it; benefits have been given yearly, in its interest; men and women have, from time to time, evinced their appreciation of its work by generous gifts, and it has also derived a certain revenue from the theatre license moneys.

And yet the demands upon the Actors' Fund all but exceed its resources.

The charity is restricted, because it dare not venture into broader fields of work.

The profits from the benefits are gradually growing less and less. Stern figures prove that the Actors' Fund can no longer place reliance on that source of revenue.

The future of our charity is in danger, and it is we women who are called upon to establish it upon a firm foundation that will not crumble through the exigencies of time or circumstance.

And therein lies the significance of the appeal that has been made to us.

And by "us," we do not mean the few that are so fortunate as to be here on the actual scene of labor.

No. The Fund Fair belongs to us all.

Every woman of the stage from Portland, Maine, to Portland, Oregon, is included in the appeal.

We accepted the trust. Many of our friends feared and trembled for us. They shook their heads and said: "It is a stupendous undertaking; consider the enormous expense!"

We feared not, neither did we tremble. We declared that within eight weeks from the day of our first meeting we would place the Fund Fair beyond all possible risk.

And we have placed it there.

The Fair is now beyond the possibility of pecuniary failure.

But we need you, one and all. In the enthusiasm, the excitement of endeavor, we wish to feel that we are one in heart and spirit, even though dreary miles divide your willing hands from ours.

Our women of the stage have come nobly to the front. Some of them are ill, and some are bed-ridden; but from the dim sick-chamber comes word of thin, weak hands which toil unceasingly; which labor painfully, but patiently, to fashion little trifles for our Fair.

The Editor of The Dramatic Mirror tells us that this issue will contain some account of the work that we have already accomplished, and a suggestion of the work that still lies before us. We earnestly beg that you will read the article carefully.

And, finally, let us say that it is our fervent wish to hear from you, one and all.

That you will do what you can, that your busy fingers will fly, on the cars, between the acts, whenever and wherever opportunity permits, we do not doubt.

And so we, pray you, send us a God-speed, and let us feel the hearty clasp of fellowship across the country that divides us.

WOMEN'S EXECUTIVE COMMITTEE.
Actors' Fund Fair,
29 West Thirtieth Street, New York.
New York, March 7, 1892.

GOSSIP OF THE TOWN.

On Sept. 5 Jane will return to the Standard Theatre for three months.

The Empire Theatre, that Frank Sanger, Al. Hayman, Rich and Harris, and Charles Frohman hope will be ready by January next, will be opened with the production of an American play.

Cynthia's Lovers, Charles Barnard's new comedy of New England life, has had a favorable reception on its tour through the New England circuit, writes its manager. There will be several changes in the cast. It will be presented shortly for a run in Boston. After that it will probably be seen at a New York theatre.

J. H. Bunny, recently leading man of Cordray's stock company at Portland, is now in the Seattle stock company.

H. M. Grant is circulating a notice warning managers against piratical representations of his comedy-drama, Down on the Farm.

The Swedish Lady Quartette have been re-engaged for next season for Ole Olson.

Rita Selby, prima donna of the Conried Opera company, has left that organization and returned to New York.

Nanette Lascelles is one of Eddie Collyer's promising pupils.

A new play called The Reckoning, by Sylvanus Dauncy, that was produced a few weeks ago at the Globe Theatre, London, and that was well received, will, it is likely, be seen in this country early next season. The author is the brother of Henry Arthur Jones.

Elisabeth Marbury has established, in connection with her business as a dramatist's agent, a bureau for translating literally meritorious foreign plays, with a tariff of charges similar to those asked for type-writing. There are in this country shoals of people that write plays without having a technical knowledge of construction. It is for these people that these translations will be of especial value.

Laura Sedgwick Collins, in response to requests, announces that she will give a series of entertainments at the Berkeley Lyceum. The first will be given to-night (Tuesday). Others will take place on the Tuesdays of the next two weeks, and the fourth and last will be on March 31. Miss Collins will give many readings, including Charles Barnard's monologue, Sarah Tarbox, and a new monologue by Mrs. Evelyn Baker Harvier. She will be assisted by Corning Edwards, the organist, and Carl Bruchausen, the pianist. Miss Collins is versatile. She sings, composes, plays the piano, and acts.

Chevalier Goodwin and Woolson Morse are at work on an operetta for De Wolf Hopper that will, they believe, eclipse Wang. Hopper will come to the Broadway at the beginning of next season for three months. He thinks, at present, that he will not only present his new operetta there, but also revive The Lady and the Tiger, and The Beggar Student. Marion Singer, Della Fox, Alfred Klein, Samuel Reed, and Edmund Stanley have been re-engaged.

E. H. Southern recently played to one of the biggest week's business done this season at the National Theatre, Washington. He alternated Lord Chumley with The Dancing Girl.

The company that has been acting The Lost Paradise at Proctor's has gone to Philadelphia to appear at the Broad Street Theatre. It will present Men and Women. Frederick Bond will play the part originated by M. A. Kennedy, and Frederic DeBelleville will play the part that he himself originated—the Jewish banker.

The evening's bill with Cynthia's Lovers has proved to be too short, as the action of the play is very brisk; so R. M. Field has been induced to sell the acting rights of the one-act play, Holly Tree Inn, to the management of Cynthia's Lovers. Holly Tree Inn made a big hit in Boston, where it has been played for the last few weeks as a curtain-raiser at the Museum with Wallie Eddinger and Viola McNeil in the principal parts. These clever children will continue in the play on tour, and they will also appear in Cynthia's Lovers.

Sydney Chidley is painting several scenes for W. J. Gilmore at the Central Theatre, Philadelphia. He has completed a transformation scene that is said to be very effective.

A press view of the new Columbia Theatre in Brooklyn was given by Managers Knowles, Hayman and Frohman last Friday evening.

Jean Voorhees made a hit in Ocala, Fla., in Only a Farmer's Daughter, and arrangements were made for a return engagement, which was played last Monday and Tuesday nights to more than $500.

The authors of Jane, Lestocq and Nichols, are at work on another comedy for the Vaudeville Theatre, Paris. In course of time it will reach America.

AT THE THEATRES.

Union Square.—The Last Straw.

Farce in three acts, adapted by Fred. Horner from the French of Paul Ferrier. Produced March 7.

Sir Robert Milward	W. H. Thompson
Arthur Hemsley	William Faversham
Horace Diprose	Nelson Wheatcroft
Henry Farquhar	Gustave Frankel
Bassett Doyle	Frederic Perry
Wilson	Charles Collins
Gunter's Man	Alfred W. Palmer
Mrs. Arthur Hemsley	Minnie Seligman
Mrs. Alma Beecham	Laura Woodall
Annette	Adelaide Stanhope

Her First Love.

Comedy in one act by Lorimer Stoddard.

Rose Cheston	Ida Vernon
Carrie B. Cheston	Jane Stuart
Gordon White	George Backus
Mary	Vida Croly

The Last Straw is a series of predicaments that are preposterous in themselves, but that are combined with a sophistry that makes one forget, for the moment, their wildness. It is in the moment that the laugh comes in. There are many of these moments, and that means that there are many laughs.

The farce is in three acts. It begins with a conjugal quarrel that springs, phœnix-like, from fire—the fire of a first quarrel. One retort leads to another, and the end is the brink of a divorce. The wife returns to her father, who in his old age has become a sad dog, and who has arranged to have a prize fight on his premises between an African pugilist he has "discovered" and an "unknown."

To the fight he has bidden his club friends and the members of the Alhambra ballet. Naturally he is not glad to have his daughter happen upon the ceremonies, and he see-saws between his endeavors to induce her to return to her husband and his endeavors to keep her from hearing of his programme. Into these troubles stalks a blundering man-about-town who further involves things by neither meaning what he says nor saying what he means.

To be brief, and to skip a number of amusing sub-plots, we will say that everything comes out right in the end. Not, however, until the members of Augustus Pitou's admirable organization have shown a versatility that, to tell the truth, we had not expected. They have hitherto been associated with serious roles. Their success in farce, therefore, is all the more praiseworthy.

Minnie Seligman was simply superb as the wife. She acted with an amount of vim and vivacity that showed her to be as versed in the expedients of light comedy as in those of the emotional drama. Miss Seligman is an actress of great sensibility and nervous energy, and she brought all her resources of wile and coquetry to bear upon her character.

Nelson Wheatcroft, in the guise of a club man, who is a new version of Bertie the lamb of The Henrietta, made a decided hit. He got away from himself and his serious line of parts; and he made much mirth by his seemingly unconscious drollery.

William Faversham was aristocratic and artistic as the husband. Adelaide Stanhope was lively and pert as a French maid, whose like we have seen frequently in the acted melodrama.

The farce was preceded by an episode in one act by Lorimer Stoddard, called Her First Love. It tells simply and, in the main directly, the story that its title implies.

The little piece is welcome, for it seems to introduce Jane Stuart, the clever ingénue of the company, as the heroine. Miss Stuart's portrayal of the role was sincere and pathetic in the extreme. She changed from gay to grave, and she touched the true emotion each time. She was, in fact, charming, and she sang a love song with a soprano voice that is worthy of the concert room.

Palmer's.—A White Lie.

The metropolitan popularity of the Kendals was attested again at Palmer's on Monday evening, when a large audience witnessed the beginning of the farewell engagement of this happy dramatic pair.

The play was A White Lie, which failed to secure approval in its originally serious form, and which its author, Sydney Grundy, has rewritten as a comedy. It has been simplified, so far as its complications go, and much that formerly was taken seriously is now laughed at, thanks to a changed environment and the ability of players to modify an atmosphere at will. From five acts it has been condensed to four, the first two of which are somewhat attenuated; but the piece is saved by the complications of the third act, which groups the characters in scenes of misunderstanding, and a happily worked sequel.

Mr. and Mrs. Kendal are given quite equal opportunities—the former as Sir John Molyneux, a husband of supposed sleepy habits, who is unexpectedly very wide awake when his honor is jeopardied; and the latter as Kate Desmond, the model wife with a jealous husband, who undertakes the odium of a sister-in-law's injudicious act in order to solve an unhappy situation. The play does not require unusual ability in other characters, which were fairly presented by Mr. Bucklaw, George Alison, and Violet Raye.

A White Lie would still gain humor and interest by condensation of its earlier scenes.

Windsor.—The Westerner.

Contrary to the expectations which were excited by its name, The Westerner, is not a drama of hair-breadth escapes. It is a comedy drama, interesting even though conventional in plot and treatment.

There is the customary villain, who informs the audience of each act of villainy before he performs it, and the hero, who is always on hand to checkmate his evil designs. There is a son, who though wild and reckless, is not vicious, and who is charged by the villain with forging a check, which in reality he himself has forged. The usual result is finally attained, "virtue triumphant, and vice everywhere defeated," and all through the efforts of James Errol, the Westerner.

The company is exceptionally good, Joseph D. Gibbs as the hero was particularly effective.

People's.—The Bells.

The Bells, with which Henry Irving has made us familiar, was presented on Monday by Joseph Haworth. Comparisons are odious, and we will make none.

Mr. Haworth's Mathias is clever, painstaking, and in certain scenes brilliant. In the third act he reaches a genuine melodramatic height.

Taken as a whole, this performance entitles Mr Haworth to a position among the most promising of the younger stars.

The supporting company was particularly good, and included some well known players. The Bells was preceded by Augustus Thomas' one-act play A Man of the World.

Tony Pastor's.—Variety.

This week's bill at Pastor's is stuffed as full of good things as a Christmas pudding.

Maggie Cline, Lydia Yeamans, and Nellie Lingard form an incomparable trio of favorite character vocalists, while Capitola Forrest, Marie Conchita, a new-comer, Sam Dearin, and others fill out a notable vaudeville programme.

Mr. Pastor continues to warble "Ta ra-ra-boom-de-ray" with stirring effect.

Koster and Bial's.—Variety.

A clever travestie on Fra Diavolo was the new feature on the programme here last night. It is diverting and, of course, melodious. Carmencita continues to weave her gyratory spells over the crowds that flock to this popular resort.

Park.—Tuxedo.

Thatcher's Minstrels, allied with Rich and Harris' Comedy company, began their second engagement at the Park on Monday night in the musical comedy Tuxedo. The cast is a strong one, including Raymon Moore, Ed. Marble, Burt Shepard, Mamie Gilroy, Ida Fitzhugh, and George Thatcher.

Standard.—Fritz in Ireland.

J. K. Emmet as Fritz in Ireland amused a large audience at the Standard on Monday nigh . This is the third engagement of the young star in the metropolis this season, and his performance of Fritz is already familiar. While Mr. Emmet does not possess the magnetism of his late father, his acting is pleasing, and he is without doubt firmly established as a successful star.

Niblo's.—Pearl of Pekin.

After an absence of several seasons the Pearl of Pekin returned to town and attracted but a moderately large audience at Niblo's on Monday night. The company is capable. Edward Webb as Petit Pierre was acceptable. Ida Stembler, who is a good singer, deserved the applause accorded her for her clever work in the title role.

Jacobs'.—East Lynne.

Ada Gray, who appeared at Niblo's three weeks ago in East Lynne, moved over to the East Side and attracted a large audience at Jacobs' on Monday night. Both the star and her company were well received.

At Other Houses.

Gloriana maintains its popularity at Herrmann's. E. H. Henley, Joseph Humphreys, and May Robson are especially worthy of note. They have tickled the public fancy. Clyde Fitch's one-act comedy, Frederic Lemaitre, will be continued indefinitely as the curtain-raiser. Henry Miller, in the title part, acts with much genuine feeling, and he has lost the nervousness that made his performance on the first night a trifle uneven.

The one hundredth performance of The Last of the Hogans will be given next Monday. The audiences continue to be what is termed overflowing, and they never go away unsatisfied.

Performances of The Lion Tamer go with the regularity of clockwork. Messrs. Wilson and Canby have gauged the amount of time that applause and encores will add to the performance, and punctually at about half-past eleven Wilson may be seen trudging from the theatre to the Grand Central Depot, where he takes the train for his home at New Rochelle.

This is the last week of Squire Kate at the Lyceum. While it has not any features that make it a great popular success, it will slip into memory as a play with several strong scenes, a few of charming sentiment, and a character—the old miser—that has given W. J. LeMoyne a chance to well-nigh eclipse himself.

For Money's receipts at the Star are booming. Comedian Crane's popularity is Lent proof.

Incog has but one more week to run at the Bijou. It is a genuine comedy hit.

Uncle Celestin is proving a wonderful magnet at the Casino Vaudeville.

Ten Thousand a Year is attracting paying audiences to the Garden. Mr. Mansfield's judgment in producing Miss Sheridan's play is satisfied by the box-office.

The last weeks of Blue Jeans are announced at the Fourteenth Street.

The English Rose had an auspicious preliminary canter in New England last week. A splendid scenic production of the English melodrama is promised at Proctor's to-night.

Von Vonson returned to town last night. He was applauded, in the person of Mr. Heege, at the Grand Opera House, by a large and delighted audience.

CHARLES AND ROSE COGHLAN.

"I have arranged to have Charles Coghlan, who has not appeared in New York in three years, play the part of Colonel Pearce in his drama of Lady Barter, which will open at the Harlem Opera House, on Monday, for the week," said Manager John T. Sullivan to a Mirror reporter. "I have taken that part heretofore during Miss Coghlan's use of the play, but shall play Lord Brent during this engagement. Mr. Coghlan was the Colonel Pearce during the three months' run of Lady Barter at the Princess' Theatre, London We shall also put on Charles Reade's Nance Oldfield with Lady Barter," concluded Mr. Sullivan.

THE COLUMBIA'S INAUGURAL.

Brooklyn's beautiful new Columbia Theatre was opened, last night, in the presence of an audience more brilliant and representative than has ever been seen before in that city. The house was literally packed to the doors with society people and well-known managers and prominent citizens of New York and Brooklyn. Prettily gowned women and men in evening dress filled the boxes and parquet seats, and expressions of admiration were heard on all sides regarding the luxury and artistic beauty of the interior which has been previously described in The Mirror.

Managers Knowles, Hayman and Frohman, as well as the Brooklyn theatregoing public, may well feel proud of the new house.

Alabama, with the original Palmer company, was the play appropriately chosen for this inaugural, and it was received with the same enthusiastic approval that was vouchsafed it in New York.

It was half-past eight before the orchestra began the overture. Manager Knowles, in a few eloquent words, thanked all who had a part in perfecting the new house and introduced Mayor Boody, who addressed the audience on behalf of the city of Brooklyn, and received an enthusiastic greeting.

A. M. Palmer then spoke on the American drama. He complimented the managers of the Columbia on the magnificent results attained by managers and architects, and bespoke a successful future for the new house.

Alabama will run for two weeks, and will be followed by Miss Heiyett.

MR. PRATT'S IMPORTANT AGENCY.

The Chicago Bank-Note Company has opened a branch office in New York at 1180 Broadway. Edwin A Pratt, the well-known theatrical lawyer, has become its representative for this city and the East.

Handsome offices were opened on March 1 by Mr. Pratt, who will look after the company's interests in all branches of its large business.

Mr. Pratt has on exhibition a unique display of original and beautiful designs in the arts of lithography, engraving, and photo-gravure. Some very large orders have already been procured from leading theatrical managers for their superior work. The Company has recently executed some of the finest work in their line in this country, and it is the intention to reach the van in lithography, engraving, and photo-gravure productions.

Mr. Pratt's extensive acquaintance with managers and the profession will, no doubt, prove of great advantage to the Chicago Bank-Note Company.

DIGBY BELL OPERA COMPANY.

The Digby Bell Opera company will open at Palmer's on May 2 for an extended tour in the new opera bouffe, Jupiter.

The book of Jupiter is by Harry B. Smith, and the music is by Julian Edwards. The rehearsals are now going on under the direction of Napier Lothian, Jr.

Mr. Bell says. "The production will be one of the grandest ever seen in New York. Many new and novel features will be introduced. The costumes will be by Dazian, from designs by Captain Alfred Thompson; the scenery will be by Homer Emens, and the chorus will be not only very large but also altogether satisfactory both as to looks and as to voice.

On Monday afternoon, at Amberg's Theatre, there will be a testimonial benefit for the widow of the late Richard Koenig, who was a member of Amberg's company. Paula Loewe, Jennie Yeamans, Otis Harland, Lydia Yeamans, Loie Fuller, and Little Tuesday will appear. The buzz-saw scene from Blue Jeans will be presented, and the operatic company of the Amberg Theatre will be seen and heard in The Bat.

THE STEIN BILL.

"The bill is all right," said Assemblyman Sulzer to a Mirror reporter, on Saturday. "I doubt if it goes through on Monday, but it will be a law before the week is over. It will not be changed in a letter; it will be passed in the shape that I introduced it. As I told you last week, it will be my bill, with Mr. Stein's name to it.

"After I introduced my bill in committee, Mr. Stein moved to substitute it for his bill. As I seek no personal glory, I agreed to this. It has been my aim to help Mr. Stein, Mr. Gerry, and the theatrical people to a happy solution. I have done so. I have received letters from members of the dramatic profession from all over the State since my interview in The Mirror, approving of what has been done.

"Mr. Stein's bill, you see, provides for a commission to be composed of the president of the S. P. C. C., the president of the Actors' Fund, and the Mayor of New York. I saw at once that this was unconstitutional, and I made the mayor of the city or the president of the village, where the specified child may appear, the commission."

Assemblyman Stein is the originator of the bill in the Assembly, just as The Mirror is the originator of the project of the bill outside of the assembly. Mr. Stein, who was interviewed by the Mirror reporter last week, said: "The bill was not drawn by Mr. Sulzer, but by the political people in New York, and the only alteration they have made in the bill that I drew up and put into the Assembly was that the commission should consist of the mayor instead of the mayor and presidents of the S. P. C. C. and the Actors' Fund. This change is satisfactory to me.

"I proposed that my bill should be passed despite any opposition that might be brought against it, because it is a just and fair bill. The only interest I had in the matter was the interest it bore to the theatrical fraternity in general.

"I wish it to be distinctly understood, however, through The Mirror, that the bill in the interests of theatrical children is the Stein bill, with the substitution of the commission. The substitution was drawn up in New York city and sent to Albany with the distinct understanding that the bill was to be substituted as my bill, in view of the fact that the only alteration was in the creation of the commission.

"The bill is now in order of second reading. On Monday it will come up in the Assembly for the third reading, which means final decision. It will pass certainly during the week, but I am not at all sure that it will pass as early as Monday."

MATTERS OF FACT.

E. L. Davenport will be at liberty after May 21, and will consider offers for the Summer or for next season.

C. R. Gardiner wishes to announce that Jean Voorhees and F. Gordon Meade are the only persons having authority to produce Only a Farmer's Daughter.

Dangers of a Great City—a pronounced success.***

The Andrews-Demarest Seating Company have the contract for the seating of the new theatre now in course of construction in Middletown, N. Y. They also supplied the beautiful chairs in the new Columbia Theatre, Brooklyn.

The latest and the greatest success—Dangers of a Great City.***

Tony Smith, the well-known dramatic agent, advertises for plays on royalty, with good printing. He also wants 600 opera chairs and 400 balcony chairs.

Managers of stars desiring free or literal translations from the French should address F., care Mirror.

A Hit—Dangers of a Great City.***

William Eversole, manager of Gorman's Minstrels, wants first class people in all departments for next season, especially good dancers and singers.

J. F. Conklin, manager of Grand Opera House, Minneapolis, Minn., desires a good attraction for week of April 4, at that house, and for week of April 11 at the Lyceum Theatre, St. Paul, Minn.

A Hit—Dangers of a Great City.***

Edwin Thorne will appear on April 4 at the Park Theatre for a two weeks' engagement. He will produce a new play. A company is being engaged for him by Simmonds and Brown.

The Voodoo.

AN ORIGINAL IRISH FARCE-COMEDY, BY F. S. GIBBS,

WILL BE PRODUCED

MONDAY, APRIL 18,

At Mrs. Drew's Arch Street Theatre, Philadelphia,

BY A STRONG AND CAREFULLY SELECTED COMPANY.

Mr. JULIAN MITCHELL,

THE EMINENT STAGE DIRECTOR,

will have charge of this production, by kind permission of Messrs. RICH & HARRIS.

A Few First-class people wanted. Under the management of

CUS BOTHNER, Broadway Theatre, New York.

NEW YORK AND EASTERN OFFICE OF

The CHICAGO BANK-NOTE CO.

EDWIN A. PRATT, Representative, 1180 Broadway, New York.

We beg to announce that, owing to the increasing demand for our work, which we can confidently recommend for its superiority and excellence, we find it imperative for us to establish a New York and Eastern branch, covering Boston, Philadelphia, Baltimore, and Washington, with headquarters in New York City.

Theatrical managers, steamboat and railroad corporations, bankers, and brokers will find it to their advantage to call at our exhibition rooms (under the management of our New York representative, Mr. Edwin A Pratt, and examine the various styles of original and artistic designs in every branch of the art of lithography, engraving, and photo-gravure. With the facilities at our command, we can guarantee entire satisfaction. Orders entrusted to us carte blanche, will be liberally dealt with.

THE CHICAGO BANK-NOTE COMPANY,

Represented by EDWIN A. PRATT, 1180 Broadway.

Tony Smith, the dramatic agent, wants people for five stock companies for the coming season of forty-four weeks.

Manager Daniel Frohman publishes in our advertising columns a letter from the authors of The Old, Old Story. In this letter they back up Manager Frohman's statement that the play is not a Lyceum Theatre success nor connected in any way with the Lyceum Theatre. The managers of that play, Mr. Frohman claims, are causing the public of the interior to believe otherwise.

A Hit—Dangers of a Great City.*,*

Emma R. Steiner has been engaged to conduct the Summer opera season at Academy of Music, Baltimore, Md.

G. Herbert Leonard has been engaged for the part of Dick Van Buren in The Charity Ball, by Daniel Frohman.

The Voodoo, an Irish farce comedy, by F. S. Gibbs, will receive its initial production on April 18, at the Arch Street Theatre, Philadelphia. Julian Mitchell will direct the stage, and Gus Bothner will act as manager.

An attraction is wanted for St. Patrick's Day, March 17, at Lynn Theatre, Lynn, Mass.

SHE COULDN'T MARRY THREE.

Miss Kennedy in her successful play, She Couldn't Marry Three, during the past five weeks through Missouri, Illinois and Iowa has played to the most remarkable succession of crowded houses ever seen in that section of the country. Without a single exception the houses were crowded to the doors. In every case the audiences were driven wild with delight. The dramatic correspondents tell the sale—the same story every week, "immense business, delightful performance," and that it the best proof of Miss Kennedy's wonderful success.

NEW YORK THEATRES.

LYCEUM THEATRE.
4th Avenue and 23d Street.
DANIEL FROHMAN - - - - Manager.
EVERY EVENING.
Matinees Thursday and Saturday.
SQUIRE KATE
A new play by ROBERT BUCHANAN.
March 14—MERRY GOTHAM.

HARRIGAN'S THEATRE.
Thirty-fifth Street and Sixth Avenue.
M. W. HANLEY - - - - - Manager
EDWARD HARRIGAN in his new local play,
THE LAST OF THE HOGANS.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

BIJOU THEATRE.
Broadway near 30th Street.
CHARLES DICKSON
and the George W. Lederer Company, in
INCOG.
Nights at 8:15. Matinees Wednesday and Saturday.

STAR THEATRE.
Broadway and 13th Street.
W. H CRANE
and his company, under the direction of Mr. Joseph Brooks, in the comic play entitled
FOR MONEY
Every evening at 8:15. Saturday matinee at 2.
Seats secured four weeks in advance.

BROADWAY THEATRE.
Corner 41st Street.
Manager - - - - FRANK W. SANGER
Every evening at 8. Saturday matinee at 2.
FRANCIS WILSON,
and company in
THE LION TAMER

PALMER'S THEATRE.
Broadway and 30th Street
Evenings at 8:15.
Matinee Saturday at 2.
FAREWELL ENGAGEMENT OF
MR. AND MRS. KENDAL.
Under the direction of Daniel Frohman.
March 21—Col. Carter of Cartersville.

STANDARD THEATRE.
Broadway and 33d Street.
J. K. EMMET
In his magnificent production of
FRITZ IN IRELAND
Matinees Wednesday and Saturday.

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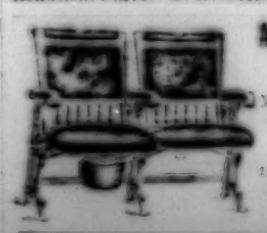
You will be prosecuted if you allow any of the following plays in your theatre without written permission from me:—Only a Farmer's Daughter; Only a Woman's Heart; He, She, Him, Her; The Irish Corporal; A Prisoner o' War; A Beautiful Fiend; A Marriage Certificate; Was She Right? Fate; Zozo; Rose Cottage; A Woman's Love; Asleep and Awake; Out of Sight; In the Toils; The Beautiful Slave. C. R. GARDINER, Noroton, Ct.



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We hope to deserve in the future the same consideration from the Public which we have received in the past.

CAUTION.

"THE OLD, OLD STORY."

This play being announced by its agents as one of the Lyceum Theatre successes, Daniel Frohman gives publicity to the following letter for the benefit of all managers:

NEW YORK, March 2, 1892.

"The Old, Old Story," written by myself and B. F. Roeder, is not what is usually termed a "Lyceum Theatre Success," nor is the company playing it a Lyceum Company, or has it any connection with any of Daniel Frohman's enterprises.

The play had merely a single trial performance at the Lyceum Theatre one afternoon a year ago, for which we rented the theatre. I and Mr. Roeder afterward sold the right to play it to West and Sabel.

WALTER C. BELLOWS.
(Co-Author The Old, Old Story).

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A CARD
TO
John D. Mishler

June 2, last, I wrote to JOHN D. MISHLER: "Book Tar and Tartar Opera Co. week Feb. 22, between Brooklyn and Philadelphia." Feb 2, I wrote him: "Use your judgment in prices, newspaper advertising, and general advance work. Whatever you do will be entirely satisfactory to me." I therefore publish this card without his knowledge as my testimonial and regards for his managerial ability and tact in making the engagement the gratifying success it was.

Feb. 22	Scranton,	$941 50
" 23	Wilkesbarre,	850 75
" 24	Hazleton,	715 50
" 25	Allentown,	1,018 75
" 26	Reading, matinee,	370 00
" 26	" evening,	1,259 75
" 27	Lancaster,	915 75
		$6,081 00

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THE ACTOR'S ART.

One day, while I was killing time with dreams,
My fairy god-ma suddenly flashed in.
"My son," she questioned, "what profession seems
Most to your taste and temperament akin?"
"I know not; orators are born not made;
I cannot sculpture, doctor, dance, or sing;
I do not paint; I have no turn for trade
I cannot play the flute, or anything;
Crowded are pulpit, army, navy, bar;
Born fools alone in literature engage;
I'm not political, as others are—
And so, I think, I'll go upon the stage."
Quoth she, "A sillier choice could ne'er befall;
Know that the Actor's art combines them all."

ALBERT EDMUND LANCASTER.

NEW YORK, March, 1892.

THE PRIZE PLAY CONTEST.

The one-act play, Hearts, that won the prize in the *Herald's* contest, will be produced next month by T. Henry French, who has paid a large sum for it, at the Garden Theatre.

Ten plays were awarded "honorable mention" by the jury that examined the 598 one-act pieces placed in competition. The *Herald* does not know the identity of the author of one of these, entitled Left at the Post. It was written by Edwin Arden.

The eight other plays named in the list were written by Thomas Frost, Walter C. Bellows, Lottie Blair Parker, Frank C. Drake, Alfred Thompson, Edwin S. Belknap, A. E. Lancaster, Arthur Hornblow and Kate Masterson, and R. A. Farrelly.

In other words, eight of the pieces entitled to commendation were sent in by professional writers. This goes to show that the plaint that there is an excess of genius lying around loose among unknown playwrights who are unable to obtain recognition is not well founded.

It must be remembered that the experienced theatrical men comprising the jury appointed by the *Herald* did not choose a play such as they would themselves consider worthy of production, but a play that in their judgment seemed to be the best of the five hundred and ninety-eight plays submitted by competitors. On that account it is impossible to say whether the prize-winner comes up to their standard of excellence or whether it comes nearer to that standard than any of the others.

We shall be able to determine that point when Hearts and the "honorably mentioned" plays are produced. We shall then be able to determine also whether prize play contests have any practical or artistic value.

MERRY GOTHAM AT THE LYCEUM.

Next Monday night there will be a change of bill at the Lyceum Theatre. It will be a transfer from grave to gay. Merry Gotham is the name of the new piece. It is announced as an adaptation from the French by Elisabeth Marbury.

Miss Marbury has written several comediettas. In collaboration with Mrs. Charles Doremus she wrote The Wild Idea, that was acted by Elita Proctor Otis; she wrote Contrast, that was acted at the Lyceum for charity, and she is the author of a skit called Afternoon Tea that Mrs. W. J. Le Moyne (Sarah Cowell) has often read with great success. Miss Marbury has never, however, posed as a dramatist, although as the representative of foreign and American dramatic authors, she has a keen interest in the inside workings of playwriting.

To a MIRROR reporter who called on her and asked her how Mr. Frohman happened to select her to make the adaptation, Miss Marbury said:

"Probably because we saw the piece in Paris together, and because in talking over its possibilities for the American stage he thought that, with his suggestions, I would be able to give him a good version. Whether or not Mr. Frohman thought right you can find out by ordering all the Tuesday papers from your newsdealer."

"What sort of a play is Merry Gotham?"

"There is nothing dramatic or constructive in it. It consists simply of a series of character silhouettes and a series of drawing-room incidents. It requires prompt action and ready response; and if it serves to please, it will please through the eye and ear rather than through the heart or serious emotion."

Merry Gotham is from the French of Bloom and Toche. Last season it ran more than a year at the Gymnase, Paris. Neither of these dramatists are, in the H. C. De Mille sense of the word, friends of Miss Marbury; but she begs to acknowledge her indebtedness to Messrs. Bloom and Toche for whatever merit may be found in the comedy. She cannot, however, personally thank them before the footlights.

COLLEGIANS HONOR KEENE.

The week before last T. W. Keene was in Toronto. On Saturday afternoon after his performance of Shylock more than three hundred University students gave him an impromptu reception at the Rossin House. They raised their college cheer and vociferated their college songs.

Mr. Keene was nonplussed for a while, but he finally recovered his equipoise sufficiently to thank the boys for the honor they paid him.

They turned out again in force at night in the theatre, and demanded a speech. Mr. Keene said: "You very nearly knocked me out to-day, but I am on my native heath to-night, and I can talk to you as I feel." And he did.

Sunday night the students were at the railway station to bid their favorite Godspeed.

ANNIE PIXLEY's friends predict a bright career for her in her new field—comic opera. She has a well trained voice, of excellent quality and considerable power. As for vivacity, she will be able to charge any role she attempts with plenty of it.

PROFESSIONAL DOINGS.

WILSON BARRETT is touring England. Next month he will go to Ireland for four weeks.

FRANK C. THAYER has joined Clay Clement's company.

W. H. LYTELL has written an Irish melodrama.

THE dining-car "President" and special sleepers have been chartered for the use of Charles Frohman's stock company on its trip to the Pacific coast this Summer. At Chicago, on its return trip, the company will produce a brand new play.

THE business staff of the Pitou stock now includes I. Newton, acting manager; William B. Gross, business manager; George W. Leslie, stage manager.

BRIGHAM ROYCE has joined The Devil's Auction company.

LIONEL BLAND has been engaged by W. E. Sinn to support Cora Tanner in the forthcoming production of Husband and Wife at the Garden Theatre.

J. E BANGS has become the press agent of the Carl King Mind-Reading combination. Does the combination read the minds of the audience before or after it has entered the theatre?

USCHE CHRISTIS is drawing large houses at the Casino. The make-believe automatic piano in conjunction with Jefferson De Angelis creates no end of fun. Director Rudolph Aronson is unruffled by the recent flurry whipped by his ex-serpentine dancer. The new one answers all purposes, and is kind and gentle in all harness.

FRANCIS WILSON has no objection to Lent. He says that the Broadway Theatre has held the usual number of people, that is all the people it will hold every night since Ash Wednesday.

TAYLOR'S EXCHANGE is begining to hum again. A number of managers congregate there daily. The hive will be in full activity once more a couple of months hence, and the popular H. S. Taylor will represent more theatres than he did last year, and twice the number of any other agent in the city. He has sold out his interest in all the traveling companies he was interested in and he will devote himself exclusively to the Exchange.

C. B. DEMAREST AND COMPANY have consolidated their opera chair and general seating business with that of the Andrews Manufacturing Company, so that now the leading houses in that line are operating together. The new concern is called The Andrews-Demarest Seating Company. The office and show rooms are located at 108 East Sixteenth Street, two doors from Union Square.

ABUD AND FREEMAN, with the assistance of Henry Neville and William Terriss, are pirating The Great Metropolis in London. The names of the American authors are suppressed on the bills. Abud and Freeman put in the dishonest claim that the piece cannot be protected in England. Abud got the MS. of the piece a couple of years ago from Marcus Mayer, agreeing, it is said, to pay $100 a week for a twenty weeks' season on the other side. The owners of the melodrama say that they will look to Mayer for the payment of these royalties.

SARAH BERNHARDT has recovered from the attack of nervous prostration superinduced by the ill-treatment of her pet dog in St. Louis, and is again in an angelic frame of mind.

ON Thursday, March 17, H. S. Sanderson, treasurer of Tony Pastor's, will have his annual benefit. A magnificent bill has been arranged, and the house is certain to be crowded.

A LETTER from Xenia, O., says that that town has been overrun with attractions this season. Xenia is not alone in that particular.

F. H WILSON, our correspondent at Trenton, N. J., takes exception to the statement that W. H. McGown, of Urbana, O., is the oldest correspondent for THE MIRROR. Mr. Wilson says that he received the first correspondent's credential issued by this paper, in its first office on Union Square. That was in 1879.

Marie Hubert Frohman is afforded an opportunity to display her remarkable emotional ability. Youthful and attractive, the innocence, the truth, the finish, the fire and the sparkling spontaneity of her characterization of "Marguerite" make her a living character whose series of griefs and sorrows are watched with intense interest. —*American, Waterbury, Conn.*

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, Vank	Ellis, C. C	McGeachy, Chas
Avery, Bailey Mrs	Friquet, Jules	Miller, Arthur
Adams, Wm A	Faust, A J	Mason, Edith
Arthur, R	Foster, Florence	Morgan, H J
Arnold, Vic. Mrs.	Ferrer, Selena	McCormack, Maud Miller
Borah, W C	Ferris, Miss	North, Wilfred
Balfour, Theodore	Gilmore, J B	Oakley, Miss
Boyd, John S	Greenville, Homer	O'Conner, Jas Owen
Bayeee, E R	Gallatin, Alberta	Power, George
Barry, Nagle	Garth, Elizabeth	Potter, Jennie O'N't
Barnum, Geo W Mrs	Gorton, Geo	Pulsifer, Chauncy
Bell, L Miss	Goodwin, R F	Pascoe, W H
Bennett, Viola	Hanlon, Toma	Piper, Marie
Bachert, Max	Hedley, King	Peart, W H
Barnum, Tillie	Ham, John	Plympton, E
Bones, Maud	Hassan, R J	Rosenthal, J J
Burton, L T	Hall, F D Miss	Ryman, Add, Jr.
Beers, Newton	Johnson, Barry	Rogers, Rene
Boniface, A	Jocelyn, Harriet	Roberts, Frank
Curtisse, Blanche	Kent, Charles	Rooney, John F.
Cahill, Marie	Kimball, Grace	Seerling, Adah
Clark, Lilian Cleaves	Keene, Estelle	Sitgreaves, Beverly Miss
Campbell, Chas	Koch, G	Sanson, Bessie
Cluzette, Jules	Lanny, Louise	Sinclaire, E A
Clapp, H G	Levin, George	Shedden, A J
Clifton, Geo. J	Lyden, George L	Sheldon, Wm
Campbell, J G	Le Breton, Marie	Sanford, Frederick
Crews, Laura	Leslie, Geo W	Stahl, Richard
Charles, G Miss	Leander, Geo	Spear, J
Dessauer, Sam	Merron, Elmer	Skidman, Love
Dantes, Miss	Mgr Watson Sisters	Sanford, Nellie
Duff, T	Marriott, Chas	Thomas, Theodore
Dudley, Irene	Madison, Marie	Vandenhoff, Henry
Duane, E L	Mackaye, Steele	Valentine, F C
Dauray, Wm	Muller, A E	Whiteside, Walker
Daly, Jim	Macauley, Rachel	Watcham, Harry E
Dolman, R	Malcolm, Florine	Wilson, A J
English, John R	Mortimer, Estelle	Wheelan, A C
Eggleston, Will	Morgan, Helen	Wintroup, Ethel
Emmet, Mary	Mgr Walker Whiteside Co	Winston, Jeannie
Elton, Earnest	Mitchell, Geo	
Ellis, R W		
Fossette, C. Miss		

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Alice Johnson adds much strength to the cast by her pretty face and her graceful form and carriage, but above all by the extraordinary sweetness of her voice and her artistic method of singing.—*New York Mirror.*

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PHILADELPHIA.

The combination of some very miserable weather and the approach of the Lenten season, coupled with the fact that the week only offered one novelty, has played sad havoc with the receipts of some of our theatres; but all look with joy to a big week's reward for the splendid list of attractions to be presented next week.

The Arch offered its patrons week of Feb. 29-5 The Wide, Wide World. It contains some very interesting situations, shows clever construction, and has a wealth of handsome scenery. Helen Blythe, the star, succeeded in making a very favorable impression. The support throughout is capable. Two Old Cronies 7-12. Janauschek in The Harvest Moon 14-19.

The Askin and Rorke Opera co. returned on Feb. 29, opening a week's engagement at the Broad, with The Tar and the Tartar. Charles Frohman's stock co. will open in Men and Women 7.

Good-sized houses witnessed Joseph Murphy at the Park in his perennially successful plays, Kerry Gow and Shaun Rhue. Agnes Huntington in Paul Jones 7-12; Nellie McHenry 14-19.

One of the funniest of genteel farces, Dr. Bill, paid us a return visit 29 at the Chestnut, and by the size of the audiences present, proved that he was ever welcome. The many funny situations had the usual effect on the auditors and merriment prevailed. Bubbles, an unfortunate curtain-raiser, preceded the doctor. Ernest Bartram, Rachel Deane, and Belle Stokes creditably acted the leading parts.

The laughing face of Jane again confronts us at the Chestnut for three weeks.

Little Puck was presented at the Walnut 29-5. Richard Golden in Old Jed Prouty 7-12; City Directory 14-19.

Denman Thompson's remarkably successful seven weeks' engagement at the Opera House has at last come to a close, accompanied by vociferous applause from the crowds attending the last performances of The Old Homestead. The stay has been a very pleasant one to Mr. Thompson, outside of the monetary consideration, as a number of near relatives and very close friends reside here. Mr. Potter of Texas 7-12.

If appearances are not deceptive, Melville and Hamilton's play, The Circus, is in for a prosperous run.

A revised version of The Vendetta, with all its startling scenes and mass of scenic accessories, is serving to bring the large clientele of the Empire out in force. The play contains some wonderfully effective situations and engages the attention of the audience from start to finish. The scenic outfit of the play is remarkably complete and contains some stunning pieces. Carroll Johnson in The Gossoon 7-12; Master and Man 14-19.

As a pair of well-mated laugh-inspirers, Hallen and Hart know few equals and no superiors, and their second week at the National has proven beyond a doubt that their popularity is on the increase in this city. A Knotty Affair 7-12; The White Slave 14-19.

The People's Theatre offered its patrons, this week, their first comic opera attraction, in the shape of The Pearl of Pekin, which drew crowded houses nightly. Ed. Chapman and Irene Verona lead the co. Lost in New York 7-12; The Stowaway 14-19.

The current attraction at the Girard Avenue is Dad's Girl, a very popular play, with sprightly Amy Lee in the part originated by Geraldine Ulmar. The play is well suited to Manager Holland's stock co., and is well staged. Cryptic Palmeni and Frank Drumier lead in the support. The Little Detective 7-12; Fanchon 14-19.

James J. Corbett and his brilliant array of athletes and vaudeville stars is packing the Lyceum to the doors. Howard Burlesque co. 7-12.

The Parisian Folly co., with its gorgeously attired maids and comedians, is playing to good business at the Kensington. International Comiques 7-12; Gaiety Girls 14-19.

Lily Clay's Colossal co. of dazzling burlesquers is charming the clientele of the Central. The performance is very gay, and the variety portion of the programme is satisfactory. Reilly and Wood's co. 7-12. Williams and Orr's Meteors 14-19.

Passion's Slave is one of those sensational melodramas that, come as often as they will, success always meets them. At Forepaugh's, this week, it is pleasing a large patronage with George Learock and Owen Ferree in the leading parts. One of the Finest 7-12; Boy Tramp 14-19.

Another sensational play, with its scenes laid in the South, entitled The Gambler, received a presentation at the Standard, this week, and made a success. Harry J. Stone and Florence Stone essay the prominent characters. Irish Luck 7-12; Go Won Go Mohawk 14-19.

The newly-named Palace Theatre, under the energetic management of Al. Haynes, has been launched into success. A strong variety bill, with Ella Wesner leading, is attached to a performance of Divorce, played by a stock co. stationed at the house.

The ever-popular Chimes of Normandy, with Milton Aborn as Gaspard, is the operatic adjunct to a strong variety bill at the Bijou. Falka is the opera underlined for next week.

Kellar continues his marvelous performances at Egyptian Hall to a steady business, while he is considering his scheme to erect a playhouse for magical performances on the site of his professional home.

Madame Cottrelly played a second week in German comedy at the Germania, to the delight of the German element.

Carncross' black-face humorists hold forth at their little house, and amuse a never-failing crowd.

It is rumored that Mr. F. J. Hofner has secured a site on Eighth street above Race for the erection of a new theatre. It is said that work will be started soon and a handsome house will be built. The continuous performance plan will be in vogue.

Last week Frank Howe, Jr., representing Rich and Harris, and Charles K. Burns representing John S. Clarke, consummated a lease whereby the first-named parties renewed their lease on the Walnut Street Theatre for five more years with an option on further renewal at the expiration of that time. Vast improvements are to be made during the Summer.

The new comedy by Sydney Rosenfeld, to be launched at the Walnut April 25, is entitled Imagination.

Joseph N. Kelly, son of Manager Kelly, of the National and Grand Opera House, has been appointed treasurer of The Circus co.

Bernhardt is to appear in Leah the Forsaken during the week of April 4 at the Broad.

William Harris, of Rich and Harris, was in town last week looking over his theatrical properties in this city. He appeared delighted over the progress the houses had made under the guiding hand of his genial Philadelphia manager, Frank Howe, Jr.

H. Grattan Donnelly is at present engaged in writing plays for Joseph Haworth and J. M. Hill.

There is talk of organizing a co. to give an all-the-year-around circus in this city.

JOHN N. CAVANAGH.

LOUISVILLE.

Salvini in Don Cæsar de Bazan opened a week's engagement at Macauley's Feb. 29. It was a highly enjoyable performance. Selena Fetter, a Louisville girl, does artistic work in support. She was warmly welcomed. Jane 8-12.

Frederick Paulding's concluding performances in The Struggle of Life at the Masonic drew large and well-pleased audiences. The Masonic's attractions for week of 7-12 are Rising and De Lange's Tangled Up, and Prof. Gentry's Equine and Canine Paradox. Prominent in the former is Lottie Mortimore, who is receiving much praise for her serpentine dance.

The especial event of the entire amusement season was the Patti concert at the Auditorium 29. The immense place was crowded to the doors, and many persons were standing.

It is said that the Patti Concert co. and the present Abbey-Grau Opera co. will be merged into one big operatic organization, and that Manager Quilp has secured it for an engagement at the Auditorium early in the Spring.

At the Bijou J. Z. Little in The World opened to good business. The play is familiar here, but retains its popularity wonderfully. Country Cousin next.

Agnes Herndon in La Belle Marie is the week's attraction at Harris'. The actress is a favorite here, as is her leading man, Frank Kilday. Ezra Kendall next.

The Strategists occupied the Buckingham stage afternoon and night 28 to large audiences. The May Russell co. is filling a return date current week. It is in this co. that Al. Schlicht, under the stage name of Al. Bellman, is meeting with such success.

Young E. Allison is in Chicago, conferring with the Bostonians in reference to early rehearsals of the opera, The Scout, written and composed by himself and Henry Waller, and soon to be produced by the Bostonians.

Madame Modjeska contributed a column article to the *Sunday Commercial* on Rosalind.

De Wolf Hopper in Wang is booked at the Temple for 20.

The Kentucky Legislature recently heard Marie Decca sing in the Capitol. The Solons adjourned for the purpose of enjoying the treat.

CHARLES D. CLARKE.

CHICAGO.

Chicago theatres, in spite of the miserable weather, are doing some of the biggest business of the season this week; and they should, for there is now in the city of the first class playhouses, several of the greatest attractions on the road.

The Columbia has Sarah Bernhardt; McVicker's, Rhea; the Grand, the Meininger co.; Hooley's, airy Rosina Vokes; the Chicago Opera House, The Cadi; and the Haymarket, Milton and Dolly Nobles.

The Cadi opened a week's engagement at the Chicago Opera House. Some people who admire the author, Bill Nye, think this play is one of the funniest things ever seen here. Now, while it is admitted that it is not devoid altogether of humor, yet it is so far-fetched and unnatural in its details—there is no plot—that one feels like wandering out into the chill grippe air after the first act. As a playwright Mr. Nye is not a glowing success. The co. managed, through their personal efforts, to entice a few laughs from a large audience that assembled at the Opera House Feb. 28. Sinbad 6-12.

The Meininger Dramatic co. opened at the Grand Opera House 29 in Julius Cæsar. Much has been heard of this noted organization, and Chicago theatregoers are crowding the cosy Grand. The performances are smooth in every detail, the performers genuine artists from—I may say—the supernumeraries up. The scenery is effective. Cæsar's assassination is a vivid realization of a painting by Gerome. The Meininger co's. engagement is for three weeks. Manager Hamlin is to be congratulated on securing such a great card.

Bernhardt opened an engagement at the Columbia Theatre 29 in Leah the Forsaken to an audience that completely filled that handsome theatre. Her delivery of the lines of Leah was intense, surpassing in force any effort nowadays seen upon the stage. Her audience was moved to such an extent, during some of her scenes, that it fairly cheered, and after the acts Madame Bernhardt was called before the curtain again and again. The rest of the week was devoted to Fedora, Cleopatra, Frou Frou and La Tosca. The Power of the Press 6-12.

The charming event of the week in the city is delightful Rosina Vokes, who began an engagement of two weeks at Hooley's Theatre 29. She is presenting three pieces this week, two of them new; the new ones are The Rose and That Lawyer's Fee. The latter is a variation of domestic bickerings of the popular farce, My Milliner's Bill. In this Miss Vokes appeared for the first time in the evening, but was not in the cast of The Rose. That piece is a pathetic play by Minnie Maddern Fiske. It gives Felix Morris a conspicuous character. Hooley's pretty house is packed every night with Miss Vokes' many admirers. The engagement continues 7-12.

McVicker's Theatre has as an attraction Mlle. Rhea in La Czarina and Gossip, which latter was, by-the-way, played here about twenty-one years ago, under the title of The Woman Who Talks, although that is not generally known, it is true. Mlle. Rhea plays the queenly Catharine in La Czarina with charming dignity and vivacity. William Harris gives a faithful personation of Peter the Great. Una Abell was excellent as the maid of honor, and the rest of the cast gave strong support to the star. Denman Thompson in The Old Homestead next.

Milton and Dolly Nobles came to the Haymarket Sunday, and presented From Sire to Son. The Nobles are an artistic couple, and possess lots of magnetic power. They presented The Phœnix the latter part of the week. Good houses prevailed. All the Comforts of Home next.

At the Windsor, this week, William A. Brady's great spectacular production, The Bottom of the Sea, did an immense business. The co. presenting it are a very capable one, the scenery is beautiful, and the mechanical effects wonderful. My Jack 6-12.

Another Irish drama is attracting a large number of people to the Clark Street Theatre. It is The Fairies' Well, a very fair piece of its kind, founded on the usual peasant hero, high-born villain, etc. Co. competent. N. S. Wood, 6-12.

The Academy of Music presented Muggs' Landing for a week to large houses. Fairies' Well 6-12.

777, with A. W. Fremont in the lead, drew well at the People's Theatre. Joseph J. Sullivan 6-12.

The Alhambra Theatre presented My Jack, played by a strong co. Big houses. George Hoey and P. Augustus Anderson are in the cast. The Great Metropolis 6-12.

Havlin's Theatre presented an excellent attraction last week, Effie Ellsler in Hazel Kirke. Some years ago Miss Ellsler was stricken with nervous prostration while playing this piece. After that she dropped it until recently, when she resumed it only on request of her friends. She is supported by a fine co. Big business. The Bottom of the Sea 6-12.

Haverly's Minstrels continue to pack the Casino at every performance. New songs and specialties are being introduced daily.

The City Sports Burlesque co. is crowding the Madison Street Opera House.

The Criterion Theatre closed its doors, last week, for the purpose of making extensive preparations for a new piece to be produced there. Its name has not been announced.

The Chicago Orchestra, under the direction of Theodore Thomas, will give two concerts this week at the Auditorium, on Friday afternoon and Saturday evening, assisted by the pianist, Julia Rive-King. Every concert that has been given by this magnificent orchestra this season has been a great success. The audiences have been large, fashionable, and enthusiastic.

Paderewski is underlined at the Central Music Hall for five piano recitals, on 5, 7, 10, 11, 12.

Maze Edwards has been appointed assistant manager to J. H. Haverly at the Casino, and has assumed his new duties.

Henry Abbey arrived in the city 27, and finished the arrangements for Mme. Bernhardt's reception.

A benefit will be given to Emil Ames, the disabled ex-comedian, at the Casino, on the afternoon and evening of 11. The proceeds of the whole day's performances will be given him. Haverly's Minstrels and a large number of volunteers will take part. Mr. Ames was one of the brightest and best comedians of his day, but for the past five years has been a victim of paralysis, and perfectly helpless.

Prices were doubled at the Columbia for the Bernhardt engagement.

Hereafter the Bostonians will play all engagements at Will Davis' popular playhouse, the Haymarket. The Haymarket has booked for the seasons of 1892-93 some of the best attractions on the road.

Louis Falk gave an organ recital at the magnificent Auditorium 5.

Ida Fitzhugh and G. "Burt" Snepard, both members of the Tuxedo co., were quietly married on Feb. 25 at the bride's home. This is somewhat of a surprise to the friends of the contracting parties, but nevertheless a pleasant one, as they are both very popular.

Oliver Dennett Grover, Ernest Albert, and Walter Burridge have formed a partnership and have opened a studio at 1127-1131 State Street, under the firm name of Albert, Grover, and Burridge. All three are well-known artists. Messrs. Albert and Burridge have been scenic painters for years, and have been connected as such with some of the first-class theatres of Chicago. This is Mr. Grover's first venture in this line of work. He has been connected as professor with Art Institute for five years. Messrs. Albert, Grover, and Burridge intend not only to paint scenery but furnish the settings, etc., and have cos. come to their studio, which has a stage, and have their final rehearsals. This is something quite novel, and is sure to meet with approval.

The German co. played Ibsen's Ghosts at Hooley's 28. The same co. also produced Pech Schulze, the original of The City Directory, at one of their previous performances.

H. M. Gary, manager of the Muggs' Landing co., which played an engagement at the Clark Street Theatre, last week, had all his papers burned at the Revere House fire Feb. 29. The co.'s pay-roll was saved.

Patti sang "Annie Rooney" at a serenade given her by Valisis' Mandolin Orchestra Feb. 23.

A Bed of Roses, by Henry Arthur Jones, and Sunshine Through the Clouds, an adaptation of Mme. D. Girardin's Le Joie Fait Peur, were brought out 28 at the Columbia Theatre by Chicago Conservatory pupils.

The eighth and last of the recitals for the benefit of the Visiting Nurses' Association was given Thursday morning, Feb. 25, at Hooley's Theatre. W. C. E. Seebrock and Marguerite Hall were the soloists.

Manager Hooley has signed a contract with Harry Askin of the Digby Bell Opera co., whereby that organization will play three months of comic opera in the Summer of '93 at Hooley's Theatre. Tar and Tartar, Jupiter and other operas will be presented.

Sinbad will return to the Chicago Opera House in all its glory next week for a two weeks' engagement. This will make twenty-two weeks Sinbad has been played in Chicago.

LYSTER J. CHAMBERS.

WASHINGTON, D. C.

The Old Homestead was presented at Albaugh's week Feb. 29-5. No diminution in the popularity of this play was apparent, and notwithstanding the uncomfortable weather the attendance was good throughout the week. Mestayer and Vaughn's Grab Bag 7-12.

Daniel Frohman's co. appeared in The Charity Ball at the National and drew fine audiences nightly. Janauschek 7-12.

A good minstrel show always draws good houses in Washington. Last week the Academy was crowded nightly, the attraction being Lew Dockstader's Minstrels. Next week the Academy has a lecture series by Stoddard.

The Fast Mail at the Bijou was handsomely patronized every performance. The next attraction at this popular theatre is W. H. Powers in The Ivy Leaf.

The Lyceum had standing room only for a week past, owing to the presence of Pauline Markham and the Night Owls' Beauty Show. Week of 7-12 will be taken up at the Lyceum by Harry Williams' Own Specialty co., direct from his Academy of Music at Pittsburg.

EDWARD OLDHAM.

NEW ORLEANS.

This is Carnival week, the city is full of strangers and the theatres are doing a big business.

We have Robert Mantell in Corsican Brothers, Monbars and The Louisianian at the Grand Opera House; Russell's Comedians in The City Directory at the Academy of Music; one of Hoyt and Thomas' cos. in A Hole in the Ground at the St. Charles Theatre; McCoy's co. in A Turkish Bath at the People's Theatre, and the French Opera co. in extra performances at the French Opera House.

Next week, 6-13, we are to have Roland Reed in A Club Friend at the Academy of Music, and Lillian Lewis in a return engagement at the Grand Opera House.

E. B. Jack, manager of Roland Reed, is in the city.

The New Orleans Lodge of the Order of Elks, whose clubrooms were destroyed in the recent Canal street conflagration, has temporary headquarters at No. Carondelet street.

The French opera season will close on March 3, and the co. will leave for New York 5.

LAMAR C. QUINTERO.

BROOKLYN.

Sol Smith Russell in Peaceful Valley pleased Park Theatregoers week of Feb. 29-5. E. H. Sothern in The Dancing Girl 7-12.

Aunt Bridget was the attraction offered at the Grand Opera House week of 22-5. The house was crowded at every performance. Boys and Girls 7-12.

Augustin Neuville in The Boy Tramp had crowded houses at Holmes' Star Theatre 29-5. The Hustler, with John Kernell and a host of good vaudeville performers, 7-12.

The Columbia Theatre was opened 7 to a house packed to the doors. Alabama was the attraction. Account of the opening will be found elsewhere in these columns.

K. M.

BROOKLYN, E. D.

THE AMPHION (Edwin Knowles, manager): The popular comedy, Miss Helyett, had very large and appreciative audiences week ending 5. Mrs. Leslie Carter, the star, was very ably supported. Mark Smith, George Lyding, and Laura Clement were well received. The play made a decided hit. Henry E. Dixey in The Solicitor 7-12; Pauline Hall 14-19.

BEDFORD AVENUE THEATRE (Laurent Howard, manager): The nautical comedy, 8 Bells, introducing the Byrne Brothers, was enjoyed by large audiences 29-5. Ada Dare was a success as Rose O'Connor. The co. aided in giving excellent performances. Frank Daniels 7-12.

LEE AVENUE ACADEMY (Berger and Price, managers): Herrmann, assisted by Mme. Herrmann, drew large houses week ending 5. The new illusion, Strobetka, was an appreciative surprise to Brooklynites. A successful week. Russell's New City Directory 7-12.

NOVELTY THEATRE (J. E. Robbins, manager): Agnes Wallace Villa in The World Against Her was a decided success 29-5. The attendance was large and the co. deserve commendation for their even work. One of the Bravest 7-12.

GRAND THEATRE (George McClane, manager): The Irwin Brothers' Variety co. played to very large audiences week ending 5. C. W. Williams' Parisian Folly co. 7-12.

M. L. HINCHMAN.

ST. LOUIS.

The De Wolf Hopper Opera co. in Wang, has packed the Grand Opera House at each performance during week of Feb. 28-5. The opera is full of pretty music and fun, and both Della Fox, a young St. Louis girl, and De Wolf Hopper made hits. Modjeska in repertoire 6-12.

The Lilliputians played an engagement at the Olympic Theatre week of 28-5 and drew immense audiences, on several occasions people being turned away. The engagement will continue for two weeks more.

The Hagan also did a big business, Helen Barry in A Night's Frolic being the attraction. Miss Barry appears to advantage in uniform and has a most pleasing stage presence. Her co., too, is a specially good one. The stage settings are very pretty. Niobe 6-12.

A Fair Rebel, much improved since last season, and with many new features added, did a big business at Pope's Theatre. Miss Gillette makes a very strong character part of the fair rebel, and the stirring scenes during the play, especially the Libby Prison scene, are very realistic and exciting, and particularly interesting to the participants in the late war. Dan Sully in The Millionaire 6-12.

The Danger Signal, at Havlin's, also drew good audiences. Miss Marion Keith as the soubrette star was well received. Limited Mail 6-12.

Manchester's French Folly co., at the Standard Theatre, is a very high-class burlesque co., and introduces a great many very clever vaudeville and burlesque people. It did a good business. Paris Gaiety Girls 6-12.

Manager Ollie Hagan has introduced quite a novelty at his theatre. He has one of the very best orchestras in the country, under Pro. Knaebel, and he proposes to introduce hereafter several specialties between acts at the matinees and evening performances. Miss Hedwig Schuroll, the well-known violincellist, appeared with his orchestra at the Wednesday matinee 2.

Treasurer Charles Daniels, of Pope's Theatre, took his benefit on 29, and had the house packed.

Kitty Reynolds, a serio-comic, and wife of John Williams, died here March 1.

The order of Theatrical Brotherhood gave a Mardi Gras ball at their hall here, on the evening of 1, and had a large attendance.

The four little children in Wang made one of the hits of the piece, and were called out again and again in their baby song. The smallest of the four made a demand for an increase in salary in consequence.

The Patti concert at Music Hall at Saturday matinee, 27, drew a monster audience. She is booked to give a two weeks' opera season in Italian opera here in April. She will open with the Abbey Italian Opera co. at Boston, March 16.

W. C. HOWLAND.

PITTSBURG.

The Soudan opened at the Alvin Theatre Feb. 29 to a crowded house and created a highly favorable impression. The scenic effects were novel and startling. Rhea 7-12.

Gus Heege scored such a triumph with Yon Yonson when he appeared at the Bijou last Fall that the crowded house and cordial welcome he received on his return 29 was hardly in the nature of a surprise. The quaint dialect and clever work of the star and co. were greatly appreciated. Donnelly and Girard in Natural Gas 7-12.

Aronson's Comic Opera co. commenced a week's engagement at the Duquesne Theatre 29 to large attendance. Miss Tempest made the most of her limited opportunities in The Tyrolean and Nanon, and Fred Solomon, Mas Figman and Edwin Stevens did good work in their respective roles. E. S. Willard 7-12.

At the Grand Opera House Mr. Barnes of New York drew good audiences all week. The co. is very capable and presented Mr. Gunter's hero to the best advantage. Julia Marlowe 7-12.

The Academy of Music was well filled at every performance week of 29-5. George Dixon's Athletic and Vaudeville co. gave a very good variety bill. The Night Owls Burlesque co. 7-12.

Frank I. Frayne, Jr., at Harris' Theatre, opened 29 to good business.

Ed. McDowell will rejoin the Lillian Kennedy co. next week.

Charles W. Seanor will rejoin his co. at Philadelphia this week, and A Knotty Affair will be the gainer.

The attaches of the different theatres in this city will give a ball at the Auditorium March 22.

It is possible that Manager C. L. Davis, of the Alvin Theatre, will shortly go on the road for a few weeks with the play that has made him famous.

It is given out that the receipts for the two weeks of Sindbad, at the Duquesne Theatre, ran up to nearly $22,000—remarkable figures, considering the seating and standing capacity of the house, and that the people were not hung on pegs against the wall.

Manager Samuel P. Cox reports that Donnelly and Girard have cleared over $30,000 so far this season with Natural Gas.

Jack Sanford is here in the interest of Rhea.

EDWARD J. DONNELLY.

DENVER.

The openings at the theatres, as usual, were all large last night, Feb. 29.

Corinne is at the Broadway in Carmen Up to Data.

James O'Neill is at the Tabor with his Monte Cristo, which, by the way, is announced as positively its last appearance, so far as Mr. O'Neill is concerned.

At the People's the stock co. is presenting Father and Daughter in its own sensational way.

The engagements for the week of 7-12 will be Mr. and Mrs. Drew at the Broadway. Mr. Wilkinson's Widows at the Tabor, and something at the People's that will draw no matter what it is. Its name hasn't been given out yet.

The Spider and Fly comb. is one of a good deal of merit. It has some good singers, some fair faces, and rich costumes. The chief comedian is smart in his wit, and makes lots of fun. The co. closed at the Broadway week ending Feb. 27, after a successful engagement.

The Elks made Patti Rosa's stay at the Tabor conspicuous. They banqueted her, presented her with testimonials, and what was better still, put up their dollars to see her in Dolly Varden.

I thought I detected a similarity between the Slave of Passion and Passion's Slave, in which John A. Stevens used to star, in the piece played at the People's week ending Feb 27.

W. P. PEABODY.

KANSAS CITY.

The Carleton Opera co. opened for a week at the Coates Feb. 29 before a large audience. The opera was Indigo, and it was splendidly sung and handsomely costumed and staged. W. T. Carleton, Clara Lane, Alice Vincent, Marie Bach and others sang with good expression, and the audiences were heartily pleased. Nanon and Erminie were also sung. The Two Sisters 7-12.

A Pair of Jacks, the first farce-comedy that appeared at the Grand Opera House for two months, did an excellent business, opening 28. The cast was good, including Louis Wesley, a Kansas City boy, as Judge Jack, and Dudie Tracy, a lively soubrette. C. A. Gardner 6-12.

Mr. and Mrs. Sidney Drew will appear at the Gillis 3-5. Tangled Up 6-9.

Tom Sawyer was presented at the Ninth Street Theatre 28-5 by a fair co., headed by Will E. Burton. Attendance fair. Bandit King 6-12.

James Whitcomb Riley entertained a crowded house 27 at the Auditorium.

The Corinne co. has started on a California tour. The co. will play at the Alhambra Theatre, Chicago, all Summer, during the World's Fair, presenting Heinrich Hudson and Little Columbus.

Rosabel Morrison has on account of her health retired from the cast of The Danger Signal. Marion Keith will play her part during the rest of the season.

Kansas City is to have a stock co. W. F. Blande, who managed Niobe is organizing a co. of seventeen people, to be headed by his wife, Eleanor Carey, and will open their season 14 at the Auditorium. The opening and the progress of the venture will be awaited with a great deal of local curiosity. The Auditorium is a beautiful theatre, and should have a bright future to reverse the past dreary experience.

Hollis E. Cooley, treasurer of the Ninth Street Theatre, and Lillian E. Cooley, his wife, who occupies a prominent position in the Corinne co., enjoyed a family reunion here last week.

W. H. Wright and Maude Anderson, of the Runaway Wife co., were married here last week.

CINCINNATI.

A Texas Steer was presented at Heuck's week ending 5. Kidnapped 6-12; Ship Ahoy 13-19; Agnes Herndon 20-26.

During his return engagement at the Pike, E. S. Willard presented his familiar personation of Cyrus Blenkarn in The Middleman 29 and Judah 4-6. The artist's work is of the quiet impressive kind that finds favor alike with the occupants of the parquette and the gallery and there are those among the Pike's clientele who reckon on seeing the actor again before the season's close. Marie Burroughs and Louis Massen in the more prominent roles furnished Mr. Willard efficient support. The Tar and Tartar 7-12; The Private Secretary 14-19.

Margaret Mather and her efficient support, headed by Otis Skinner, presented The Egyptian, a dramatization of Victor Hugo's novel, The Hunchback of Notre Dame, in excellent style during week ending 5. Joseph E. Whiting, of the Jim the Penman fame, played the role of Quasimodo in an effective manner. The policy of the Mather management in presenting such a lengthy curtain raiser as Nance Oldfield in view of the fact that The Egyptian requires almost three hours for its production, is to say the least, questionable. The scenic effects were in keeping with the general excellence of the production. The Casino Opera co., headed by Marie Tempest, 7-12; Niobe 14-19.

McCarthy's Mishaps at Havlin's 29-5 afforded the star, Barney Ferguson, ample opportunity to display his specialties, and his support at the hands of Daniel Keating, Adela Barker, Marguerite Dora Ferguson and E. A. Begley was entirely satisfactory. Manager Havlin staged the piece in attractive style. Mr. Barnes of New York 6-12. The Midnight Alarm 13-19.

The third week of the Wilbur Opera co.'s engagement at Harris' was brought to a very successful finish. The repertoire for the week included Falka, Fra Diavolo, Mascotte, Nanon, Beggar Student, Girofle-Girofla and Olivette. Dorothy Morton and Susie Kirwin with J. E. Conley and Messrs. Kohnle and Tredenick carried off the honors of the engagement. The several operas were mounted in good style. The co's engagement will continue until 12, and during the final week The Black Hussar and Joli Partumeuse will be presented.

The Creoles, under Sam T. Jack's management, tested the capacity of the People's during their return engagement, which closed 5. The programme was entertaining throughout. Charles Johnson's dancing and the specialties of Burril Hawkins and

Irving Jones being the more notable features of the entertainment. Whallen and Martell's Specialty co. 6-12; Harry Kernell's Specialty co. 13-19.

The Elks' benefit at Heuck's 29 was a success pecuniarily, and Manager James E. Fennessy as one of the Five and Forty Black Birds in the minstrel first part was enthusiastically received.

Gil Robinson arrived from New York 27 and will remain here to assist his brother John in getting the circus matters in shape for the season.

The advance sale of Willard's engagement was the largest of the season at the Pike.

Here as elsewhere, the managers do not hail the arrival of the Lenten season with any great cordiality.

The Coney Island management has decided to open the season at that popular resort, June 4, and an artificial lake covering fifteen acres will be one of the new features during the coming season.

Maym Kelso, late of The City Directory, is resting at her parents' home in this city.

Manager R. E. J. Miles will produce the sterling English melodrama, The World, in first-class style during the season of 1892-93.

Manager Harry Rainforth, of the Grand, contemplates a trip to Europe during the Summer.

JAMES M. DONOUGH.

BALTIMORE.

Primrose and West's Minstrels packed Ford's Opera House Feb. 29-5 at every performance. This was the second engagement of this co. here this season, and the programme was of the same high order as that given by it when here before. On Wednesday night, 2, the house was occupied by the Haydn Musical Association, which gave an attractive concert with Mrs. Gerrit Smith, soprano, and Francis Powers, baritone, soloists. The Charity Ball 7-12.

The second week of Stoddard's lectures at the Lyceum 29-5 was a repetition of the overflowing, attentive audiences that characterized his first week there. His engagement closed with two special lectures on Norway and the Passion Play.

At Harris' Academy of Music, last week, stock in Natural Gas was way above par. S. R. O. could be seen in the lobby every night, and the work of Grattan Donnelly and Ed. Girard told with good effect on the audiences. A Texas Steer 7-12.

Irish Luck played a return engagement at the Howard Auditorium 29-5 with gratifying results. Good houses and a good performance is the week's record. The co. headed by Clem C. Magee and Nellie Parker, was adequate to the requirements of the play. The Galley Slave 7-12.

Peck's Bad Boy proved sufficiently attractive to draw good houses to the Holliday Street Theatre last week. A Barrel of Money 7-12.

Hyde's Specialty co. gave an unusually entertaining variety bill at the Monumental Theatre 29-5 to the crowded audiences usual at this house. Kennedy's Laugh-Makers 7-12.

William H. Rightmire closed the second week of his engagement at the Front Street Theatre 5, having appeared in The Two Wanderers to well filled houses and well-pleased audiences.

HARRY C. GALLAGHER.

DETROIT.

Those who missed seeing E. S. Wilard during his engagement at the Detroit Opera House Feb. 25-27 in The Middleman missed one of the finest artists that has ever visited Detroit this or any other season. As Cyrus Blenkarn he was easy, natural, full of force, and his impersonation of the character was admirable. At the close of the second act he was encored and re-encored until the house fairly shook with applause. Marie Burroughs as Mary Blenkarn had but little to do, but that little showed that she possessed more than ordinary ability. She has a fine appearance and is easy and graceful. F. H. Tyler as Jesse Pegg contributed the comedy portion of the piece and made a hit in the character. The rest of the co. was fair. Cleveland's Minstrels 27; Jane 4-6.

Shenandoah did a good week's business at the Lyceum 22-27. The Kendals in A Scrap of Paper, The Iron Master, and Still Waters Run Deep 2-5; Sindbad 6.

Annie Ward Tiffany is without doubt one of the best delineators of female Irish character on the stage, and at her every appearance at Whitney's Opera House the attendance is only limited to the capacity of the house. Her present engagement is for week of 29-6, with usual matinees. Mark Murphy in O'Dowd's Neighbors 7-12.

Manager Hill gave his patrons a little variety this week in Daniel A. Kelly in his version of the sensational drama, The Shadow Detective. The piece is full of thrilling situations, is fairly well staged, presented by a fairly good co., and with Mr. Kelly as George Thornton, The Shadow Detective, seemed to be entirely satisfactory to the audience. French Folly co. 7-12.

The many friends of Myra Mirrella, the Detroit girl, now prima donna of Conried's Opera co., are pleased to note the success she is making, if one can judge by the many favorable and flattering notices she is receiving from the local press where the co. has appeared.

The Detroit Musical Society gave their third concert of the season at the Detroit Opera House, last Monday night, 29, before a large and fashionable audience. This society, which now numbers between two and three hundred voices, under the able directorship of Prof. A. A. Stanley, has become one of the best choruses in the country, and nothing but words of praise have been said of their work by the different soloists who have assisted in their concerts. For their next concert they have secured the Grunfeld Brothers.

J. K. STEARNS.

CLEVELAND.

At the Opera House Feb. 22-28 The Soudan, assisted by our own Cleveland Grays, played to one of the biggest weeks of the season. The thrilling military scenes aroused great enthusiasm. Sinoad 21-5; Pauline Hall Opera co. 2-5.

At the Lyceum Theatre 22-25 Marie Hubert-Frohman in The Witch to large and delighted audiences. O'Dowd's Neighbors for the second time this season to crowded houses 25-28. The comedy has been much improved since its first presentation. Niobe 29-2; Private Secretary 2-5.

At the Star Theatre 22-28 George Dixon's comb. to the capacity of the house at every performance. Whallen and Martell's Vaudevilles 29-5.

Margaret Mather in her new play, The Egyptian, is due here shortly, and from present indications her business will be very large.

The opening date of H. R. Jacobs' new theatre is now fixed as March 21. The attractions booked for the rest of the season are all first-class.

JULIUS MENGENSDORF.

JERSEY CITY.

J. K. Emmet was accorded a hearty welcome at the Academy of Music week of Feb. 29-5, when he appeared in his father's favorite play, Fritz in Ireland. The star is at present laboring under the disadvantage of being in poor voice, owing to a recent illness, but was able to please his audiences, and created a favorable impression. The support was excellent, and the business good.

A Knotty Affair was presented at the Opera House 29-5.

W. C. F.

MR. DALY'S NEW RULE.

Cincinnati Evening Post.

Augustin Daly having threatened to discharge any member of his company who allowed his or her portrait to appear in a dramatic journal, THE DRAMATIC MIRROR has begun to publish the faces of the entire company, commencing with Miss Rehan. THE MIRROR is full of brightness, but this is about the brightest thing it has done.

A complete translation of the dramatic works of Sheridan into French has been published by Messrs. Charpentier, of Paris. The translator is Georges Duval.

Mrs. Henry Wilde's drama, Her Oath, which was produced at a Princess's Theatre matinee, in the late Autumn, has been bought, so far as provincial rights are concerned, by Balsir Chatterton.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Robert Mantell Feb. 22, 23, and matinee in Corsican Brothers, Monbars, and The Louisianian to large and appreciative audiences. Ray L. Royce 24, presenting Tom's Vacation to medium business. Gorman's Minstrels 26; splendid business. City Directory, not as good as expected, to fair business.——ITEMS: Manager O'Brien will commence on 1 the erection of his new Grand Opera House, just opposite his present theatre. When complete it will be three stories high. Devoted solely to a place of amusement, it will be by far one of the most convenient opera houses in the South, seating 2,200 people. Manager O'Brien will superintend the construction of the building personally, which goes without saying that it will be a model house. The house will have all modern conveniences.—Manager O'Brien left for New York 28.

MONTGOMERY.—OPERA HOUSE (G. F. McDonald, manager): Skipped by the Light of the Moon Feb. 22; crowded house.——THEATRE (G. F. McDonald, manager): Robert Mantell presented The Corsican Brothers to the largest audience of the season 24. Robert Downing and Eugenia Blair, at matinee and evening, to crowded houses 26.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): Fowler and Warmington's co. in Skipped by the Light of the Moon to a small but well-pleased audience Feb. 20. Ray L. Royce co. presented Tom's Vacation 25 to a large and well-pleased audience.

SELMA.—ACADEMY OF MUSIC (C. G. Long, manager): Robert Mantell Feb. 25 in Monbars to the largest house of the season. Excellent performance and a highly-pleased audience. Robert Downing 27 played to S. R. O.

ARKANSAS.

NEWPORT.—NEWPORT THEATRE (L. Hirsch, manager): Emma Warren troupe Feb. 26; splendid house.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): The Grismer-Davies co. closed a four-nights' engagement Feb. 25. Frederick Warde 2-5; Hanlon Brothers' Superba 8-12; Conreid's Opera co. 17-19.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Roland Reed in Lend Me Your Wife and Club Friend to good business 25-27.——ITEMS: M. Cohen, well-known in the theatrical business here, has been appointed assistant treasurer at the Los Angeles.—Joseph Jefferson's gross receipts for three nights and matinee at the Grand were $5,890.—Manager Wyatt, of the Los Angeles, has returned from a junketing trip to San Francisco with H. C. Miner.—The Grismer-Davies co. will play Pasadena under Burke and Lowse' management.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Frederick Warde in The Lion's Mouth, Virginius, and The Mountebank, Feb. 22-24 to excellent business.——CLUNIE OPERA HOUSE: Fanchon the Cricket has been the attraction since 22. Oliver Twist will be substituted 26. The house is doing finely under the management of Mr. Morton.——ITEMS: Feb. 23 was Frederick Warde's forty first birthday, and he celebrated it by a cosy supper after the performance to his co. and a few intimate friends.—Adele Belgarde, Mr. Warde's leading lady, rejoined the co. 24, after an absence of some weeks, owing to a painful injury received on a train in Texas.

SAN BERNARDINO.—GRAND OPERA HOUSE (H. O. Abbott, manager): Joseph Jefferson in The Rivals Feb. 17; packed house. Richards and Pringle's Minstrels 22; medium house. Grismer-Davies co. in Fernecliff and The Burglar Feb. 20, 21; good business.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Richards and Pringle's Minstrels Feb. 22; fair house. Roland Reed in Lend Me Your Wife 24. Frederick Warde 29.——LOUIS OPERA HOUSE: A stock co. at popular prices is drawing crowded houses.

STOCKTON.—AVON (Wm. Humphrey, manager): Minna Gale appeared in As You Like It and Ingomar to well-filled houses Feb. 22, 23. H. A. Weaver, Jr., was very good as Jaques and Polydor. Jefferson co. in The Rivals 25; to poor business; matinee prices, $2 and $1.50. Mr. and Mrs. Sidney Drew 27; Gus Williams 29; All the Comforts of Home 1; Marie Wainwright 2; Musin Concert co. 26, 27; J. H. Wallick 29, 30.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): James O'Neill in Monte Cristo Feb. 27; good business. Joseph Jefferson did equally as well in The Rivals 24. Conried Opera co. 21.——PEOPLE'S THEATRE (C. A. Taylor, manager): John S. Marr drew full houses 22-27 in Widow O'Brien.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (Frank W. Lloyd, manager): Richard Golden in Old Jed Prouty drew fair houses Feb. 26, 27. "Hayseed" plays will soon be shelved with farce comedies. The local Elks benefited afternoon of 29. The programme was long and varied, and gave entire satisfaction. The entertainment commenced at half-past one, and did not finish until five o'clock. Frank McNish, the well-known minstrel, who is a member of Hartford Lodge, acted as master of ceremonies and stage manager. Among the participants who deserve favorable mention were Ullie Akerstrom, in recitations; Jewett, the magician; Bremen, the musical artist; the Unique Four, the Mirror Quartette, members of the Howard Specialty co., *et al.* In the boxes were prominent members of Hartford Lodge, namely: Comptroller Staub, Mayor Crandall, of Norwich, Town Clerk Higgins, Colonel Graves, of ex-Governor Waller's staff, and Chairman McGovern, of the Town Committee. At the close of the performance, Mr. McNish announced to the audience that the next benefit would consist of a minstrel entertainment, the entire co. to be picked from the three hundred members of Hartford Lodge, and that he (McNish) would oversee and rehearse the co. Pompadour, 2, a pleasing comedy, with Sadie Martinot, Robert Hilliard, and Wilton Lackaye in the leading roles, proved an amusing play of four acts, and pleased a large and fashionable audience, despite a heavy storm. Hands Across the Sea 3; Dark Secret 4, 5.——ALLYN OPERA HOUSE (F. A. Thomas, manager): The house remained dark entire week except 29-2, when the Howard Specialty co. presented a vaudeville bill to a good-sized audience.——ARMORY HALL: Ullie Akerstrom, who is a great favorite here, will appear 3-5 in repertoire.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Sadie Martinot and a strong co. gave Pompadour to a good house Feb. 29.——PROCTOR'S OPERA HOUSE (P. T. Turner, manager): Hands Across the Sea had a large and well-pleased audience 29. English Rose 3-5.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Devil's Mine pleased large numbers of lovers of the sensational 25-27. Arizona Joe proved a drawing card 29-2, when he presented Black Hawk to good business. A Royal Pass 3-5.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Reeves' American Band and Mme. Marie Morgan in concert to a good house 1.——RUSSELL LIBRARY HALL (C. A. Jackson, manager): Schmidt-Herbert co. and Olive Fermstadt to the capacity of the house 29.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Joseph Murphy in Kerry Gow packed the house with a delighted audience Feb 27. Richard Golden in Old Jed Prouty attracted a good-sized audience 30.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The White Slave Feb. 24, and Lost in New York co. 26; both to large houses. Vreeland's Minstrels 1; poor business. Ullie Akerstrom 7.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): The Ovide Musin Concert co. Feb. 25 charmed a large audience composed of our *bran monde*. Skipped by the Light of the Moon 27 to moderate business.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Robert Downing and Eugenia Blair in Ingomar and Julius Cæsar Feb. 23, 24 and matinee; fair business only; deserved good patronage.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, proprietors): Fowler and Warmington's Skipped by the Light of the Moon Feb. 25; moderate business.

ALBANY.—WILLINGHAM'S OPERA HOUSE (Davis and Kemp, managers): Robert Downing in Virginius before a large and fashionable audience Feb. 25.——ITEM: On the arrival of the Downing co. here, they were met at the depot by a committee of our local Knights of Pythias Lodge and escorted to their hall, where a member of their co. was conferred with the third degree of the Order. After the performance the entire co. was tendered a banquet, which was enjoyed and thoroughly appreciated by them.

NEWNAN.—OPERA HOUSE (J. F. Riese, manager): The Elfin Star Comedy co. Feb. 16-20 to splendid business at popular prices.

ROME.—NEVIN'S OPERA HOUSE: The City Directory Feb. 26; fair house. The Pulse of New York 3.

ILLINOIS.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Blue Jeans Feb. 26, 27; largest audiences of the season. The Train Wreckers 3.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Alabama Feb. 24; elite audience. Midnight Alarm 25; packed house. Max O'Rell lectured 26; large audience. Ralph Delmore's co. in Forgiven 27; fair business. Avenged 29; poor house.

ALTON.—TEMPLE THEATRE (B. H. Wortmann, manager): The Eunice Goodrich co. week of Feb. 15-20; very large houses. Lillian Kennedy in She Couldn't Marry Three had an ovation 24. Remenyi, the great violinist, and his co. gave a delightful concert to a large house 26. May Smith Robbins in Little Trixie played to good business, matinee and night 27. Charles A. Loder in Oh, What a Night! 28; Joshua Simpkins 1; Theodore Thomas' Chicago Orchestra 16.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Milton and Dollie Nobles Feb. 26 in From Sire to Son to a large and very enthusiastic audience.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Pauline Hall Feb. 24; immense and highly appreciative audience. The Mockridge's Concert co. 26; large house. Remenyi 29; good business. Uncle Hiram 1; Two Sisters 3.

MOLINE.—WAGNER OPERA HOUSE (R. G. Clendenne, manager): Little Red Riding Hood (local) Feb. 25, 26 to S. R. O. Gorton's Minstrels 27; big business.

CANTON.—ARMORY HALL (Captain Gellett, manager): Lillian Kennedy in She Couldn't Marry Three Feb. 26 to a good house.

SHELBYVILLE.—OPERA HOUSE: Charles A. Loder in Oh, What a Night! 2. Joshua Simpkins 7.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Two Old Cronies pleased a good-sized audience both afternoon and evening Feb. 22. Lillian Kennedy in She Couldn't Marry Three 23; satisfactory business. Two Sisters 2; Oh, What a Night 4.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Pauline Hall Opera co. in Madame Favart to a large and well-pleased audience Feb. 23. Lillian Kennedy in She Couldn't Marry Three filled the house to the doors 2.

PEORIA.—THE GRAND (J. S. Flaherty, manager): Pauline Hall Feb. 27; good house. The Bostonians in Robin Hood 29; house all sold in advance. Co. and performance excellent. Jessie Bartlett-Davis formerly lived here and is a great favorite. Blue Jeans 23; large audience. Clara Morris 4.

LINCOLN.—GILLETT'S OPERA HOUSE (Frank C. McElvain, manager): Josh Spruceby Feb. 19; light house. May Smith Robbins in Little Trixie 23 to good business.——ITEM: Architects are preparing plans for a $30,000 house to be built here this year.

PANA.—HAYWARD'S OPERA HOUSE (Lou Roley, manager): Rentfrow's Below Zero co. pleased a good house Feb. 22.

LA SALLE.—OPERA HOUSE: Joseph Haworth in St. Marc Feb. 26, good house. J. J. Sullivan, supported by a good co., presented The Blackthorn 27.

AURORA.—EVANS' GRAND OPERA HOUSE (Northam and Kendall, managers): Arkansaw Traveler Feb. 25; large house. Blackthorn 26; fair business. Pauline Hall Opera co. 29 in Madame Favart to a very fashionable audience; good business. Strong co.

ROCK ISLAND.—HARPER'S THEATRE (J. E. Montrose, manager): Dr. Willits pleased a crowded house Feb. 18. Swan and Moore's Ideals played to fair business 22-27. Clara Morris 1; Sam Jones 7; Uncle Hiram 8.

STERLING.—ACADEMY OF MUSIC (E. H. Purcell, manager): Gorton's Minstrels 1; good business.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): All the Comforts of Home was presented by the Frohman co. to fair houses Feb. 29-2. Modjeska 3-5; Tar and Tartar 14-16.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Theodore Thomas 2; good advance sale. Wang 4-9. Hallen and Hart 10-12.——PARK THEATRE (Dickson and Talbott, managers): After Dark 29-5; good business. Fast Mail 7-12.

COLUMBIA CITY.—TUTTLE OPERA HOUSE (J. E. Fagan, manager): Coraini, Thrower, and Deikman Opera co. Feb. 25; fair house.——ITEM: Billy Cosad was here 1. He left the Mahara McGinty's Troubles co. 2 at Montpelier, Ohio, and will join Reno and Ford's Joshua Simpkins co. at Alton, Ill. He gives as his reason for leaving the McGinty co. that the "ghost" was suddenly taken with the grip, and failed to make its appearance for the past couple of weeks.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Wall's Model Comedy co. closed a most successful week Feb. 27; S. R. O. three nights of their engagement. Elsie Leslie 5; heavy advance sale.

ELKHART.—THE BUCKLIN OPERA HOUSE (J. L. Broderick, manager): Barlow Bros.' Minstrels Feb. 27; good house. Prince and Pauper 2. The Power of the Press 4, 5.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): The Irish Corporal, presented by a fairly good co., drew a medium-sized audience Feb. 24.——ITEMS: Thompson's Congress of Celebrities, of which Mitchell and Slavin were the leading attractions, disbanded at Fort Wayne 27. John Ammons, late of the McKenna's Flirtation co., has returned to his home in this city.

PERU.—EMERICK'S OPERA HOUSE (Frank Emerick, manager): J. C. Stewart's Fat Men's Club Feb. 29; fair house. Prince and Pauper 4.

MUNCIE.—OPERA HOUSE.—Sweeney, Alvido, Gorman, and Goetz's Minstrels Feb. 27; splendid house.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Burglar (Western) Feb. 24; large audience. Mattie Vickers 1; J. J. Sullivan 12; Clara Morris 16.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Wilson Naylor, manager): The Wabash Club, a local social organization, gave an amateur minstrel performance Feb. 25 to an audience of 2,000 people. The French Folly Burlesque co. gave a good vaudeville performance 26 to a fair house.

MADISON.—GRAND OPERA HOUSE (Cravens and Abbott, managers): The Burglar appeared Feb. 25. Rentfrow's Below Zero co. 7.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Blue Jeans Feb. 25; large and well-pleased audience. Fat Men's Club 3; Fire Patrol 4; The Cadi 8.

EVANSVILLE.—GRAND (King Cobbs, manager): County Fair Feb. 24, 25; crowded houses. Fire Patrol 1; Delange and Rising 3; Limited Mail 5; Clara Morris 7.——APOLLO (John Albecker, manager): Charles Loder in Oh! What a Night to a very fair house 26.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): The Prisoner of War pleased a good house Feb. 26. It is a new piece, and is going to be a winner.

SEYMOUR.—OPERA HOUSE (Lynn Faulkconer, manager): Mattie Vickers in her bright little comedy Edelweis Feb. 27; good house. Below Zero 5.

LOGANSPORT.—OPERA HOUSE (Edwin Stuart, manager): McCarthy's Mishaps drew a good house, return date, Feb. 26. Won at Last presented under the auspices of Trinity Episcopal Church, with Manager and Mrs. Stuart in Cast, by home talent, filled the house 29. Elsie Leslie in Prince and Pauper 3; Niobe 4; Blackthorn 7.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Maggie Mitchell Feb. 22; big business. Bernhardt 23; S. R. O. John L. Sullivan co. 24; big business.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Ida Van Cortland in Lucretia Borgia Feb. 24; large house. P. Alexander Johnstone 5; A Cold Day 10.——STEVER'S HALL (Mrs. Joseph Stever, manager): Hickory Farm (local) 23; small house.

OSKALOOSA.—MASONIC OPERA HOUSE (G. N. Beechler, manager): Lew Hall's Minstrels Feb. 24; fair business. Uncle Hiram 26; good business.

MARSHALLTOWN.—ODEON THEATRE (W. L. Passmore, manager): Joseph Haworth with an excellent co., presented St. Marc to a good house Feb. 22. He received several curtain calls. Uncle Hiram pleased a fair-sized house 25. Bill Nye and A. P. Burbank 1; house entirely sold on the opening day of sale.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Pauline Hall and her excellent co. in Madame Favart were greeted enthusiastically by a large and fashionable audience Feb. 25. Maggie Mitchell in The Little Maverick drew a big house 26, giving a performance which, as usual, gave great pleasure to her admirers. Her support was adequate in all respects. Clara Morris in Odette 2; Cora Tanner 3.——GRIMES' OPERA HOUSE: This old theatre, once the principal place of amusement here, was reopened for a two weeks' engagement 29 by Galloway's Concert co., a low-priced, plated silver distributing comb.

DUBUQUE.—THE GRAND (William F. Roehl, manager): Ida Van Cortland Feb. 15-20; excellent performances and audience increased nightly. The Midnight Alarm 23 to S. R. O. Paul Alexander Johnston, the mind reader, to a fair house 28. Clara Morris 29, Maggie Mitchell 1; Cora Tanner 2; Two Old Cronies 3; A Cold Day 5.——DUBUQUE OPERA HOUSE (E. Duncan, manager): Rose Hill Gaiety co. 26; large house.

BOONE.—PHIPPS' OPERA HOUSE (L. C. Goodwin, manager): Uncle Hiram Feb. 21; fair house. A Fair Rebel 25; good house. Co. slighted audience by giving indifferent performance. Newton Beers presented Lost in London to good business 1.

COUNCIL BLUFFS.—DOHANY'S OPERA HOUSE (John Dohany, manager): Maggie Mitchell Feb. 23 in Little Maverick to good business. Hanlon's Fantasma 24, 25; Sutton's U. T. C. 27; fair business. Mr. and Mrs. Sidney Drew presented That Girl From Mexico 28, 29; business averaged fairly good.

IDAHO.

BOISE CITY.—SONNA OPERA HOUSE (J. A. Pinney, manager): Katie Putnam Feb. 22-25 to good business.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Runaway Wife Feb. 22, 23 to big houses. Rush and Pickett's Paris Gaiety Girls Burlesque co. to a very good house.——GRAND OPERA HOUSE (C. F. Kendall, manager): Dark.——ITEMS: Henry Lee is arranging for the production of a new American historical drama, founded on the life of Aaron Burr, in which he will play the title role. The author is said to be a well-known "literary feller," who does not wish to announce himself now, preferring, for the present, to be a fugitive from further fame.—Henry J. Morgan, late of Daly's co., has been engaged for high comedy by Mr. Lee.—Joe Shepp, of Campbell and Shepp, who had his hand severely injured recently in one of his acts, has recovered, and rejoined the Paris Gaiety Girls co.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): An Irishman's Love Feb. 22-27 to fair business. The co. will disband 1.——LYCEUM THEATRE (Williams and Ellis, managers): Specialty bill 22-27; poor business. Charles A. Gardner March 1.——ITEM: Frank F. Ogston will leave 1 for Lincoln, Neb., where he goes as manager of the Funke Opera House. He is certainly the best and most accommodating local manager the Crawford Opera House has ever had. He has the best wishes of our theatregoers. The new manager has not been appointed as yet.

ATCHISON.—PRICE'S OPERA HOUSE (E. L. Martling, manager): Rentfrow's Pathfinders opened a week's engagement 1.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Martin Golden had fair business Feb. 22-27, and closed his season here, which has been very successful.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Uncle Tom's Cabin Feb. 23; good house. Our Irish Visitors 3.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Our Irish Visitors drew a good-sized and well-pleased audience Feb. 25. The Runaway Wife, with Henry Lee in the leading role, had a fair house 27. Remenyi 8; Little Nugget 10; Little Trixie 17; Field's Minstrels 24; A Breezy Time 31.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott manager): L. J. Carter's Fast Mail Feb. 27; large audience.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. Briggs Kirby, manager): Dark 1-7. Thomas Nelson Page 8; Little Tycoon 9.——ITEM: These two attractions close the season here unless something else is booked, as far as one-night stands are concerned, but Manager Kirby has booked several good attractions for his popular-priced season, which he intends running through the Summer.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): The Fast Mail Feb. 2; large house. Ezra Kendall in A Pair of Kids 3; Clara Morris 11. Marie Hubert-Frohman in The Witch 21.

GEORGETOWN.—BARLOW'S HALL (William Keller, manager): Carter's Fast Mail Feb. 26; good house.

WINCHESTER.—OPERA HOUSE: Fast Mail gave a splendid performance to a large audience Feb. 24. Al. G. Field's Minstrels 3; Little's World 11.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE: Milton and Dolly Nobles, aided by a clever co., presented A Son of Thespis Feb. 29 to a large and well-pleased house. Charles A. Gardner in Captain Karl 23; light house. A Turkish Bath 26.

MAINE.

BATH.—COLUMBIAN OPERA HOUSE (R. P. Ham, manager): George C. Staley in A Royal Pass Feb. 25; big business. De Lydston's Comedy co. 1 in Over the Sea to a fine house.

ROCKLAND.—OPERA HOUSE (D. G. Murphy, manager): H. R. Brenan's Star Theatre co. in repertoire Feb. 22-27; good business at popular prices.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Frank Mayo in Davy Crockett Feb. 19, 20; small houses. George C. Staley pleased good-sized houses in A Royal Pass 22, 23. Henry C. Dixey in The Solicitor 29. Wilkinson's Widows, County Fair and Lost Paradise next.

PORTLAND.—LOTHROP'S THEATRE: Rexdale's lecture on Columbus and the World's Fair drew a small-sized audience Feb. 27. Katie Emmett in The Waifs of New York attracted two large-sized and most enthusiastic audiences 29. Amy Ames was cordially welcomed. Henry Dixey appeared in The Solicitor 2. Money Mad 3-5; Wilkinson's Widows 4; County Fair 7.——CITY HALL: Ira C. Stockbridge, manager: Paderewski gave two recitals 29 to packed houses. Evans and Hoey in Parlor Match 9-12.——ITEMS: Messrs. Thompson and Lee, of Katie Emmett's co., were entertained at the Elks' social 29.—W. E. Flack, business manager for Frank Mayo, was in town 1.—Acting Manager Campbell is putting out some fine printing for The County Fair.—Manager Lothrop has gone South on an extended tour.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles

M. Futterer, manager): Blind Tom concert to a small but well-pleased audience 29. Evangeline 4.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): W. T. Bryant and Lizzie Richmond in Keep it Dark Feb. 25 to light business. Harry Kennedy's co. in The White Suave 27 satisfied a packed house. W. J. Walsh's Irish Concert co. 26 to a large house. Lizzie Daly 26 in The Latest Fad to poor business. The Fay Foster Burlesque co. 1 to a small house Stormy night.——ITEMS: George Kennan, the Siberian traveler, will close his lecture season 24 at Old Point Comfort, Va., and leaves at once for England.—With the medium attractions, Manager Wiley is reducing the price to fifteen cents, with large results.—Florine Arnold (Mrs. Charles L. Andrews), of this city, who has been out of an engagement this season, will have a benefit at the Academy in April.—The Latest Fad co. closed season at Waltham, Mass., 4. Owing to the illness of W. A. Reynolds, musical director, our leader went with the co. to finish their season.—Thomas Daly, who was the bright light of the Daly's Vacation co. a few seasons ago, is still confined in an insane asylum.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Katie Emmett Feb. 24; fair house. Fanny Rice brought A Jolly Surprise to her native city 27, and was welcomed by two big houses. The County Fair opened 29 to a packed house. A Straight Tip 7; Shenandoah 8; Keep it Dark 10; Mr. Wilkinson's Widows 11.——MUSIC HALL (Allen J. Litchfield, manager): The stock co. in The Two Orphans 22-27; crowded house. Si Slocum 29-5; big business. Guilty Without Crime 7-12.

CHICOPEE.—OPERA HOUSE (W. E. Wheeler, manager) Cynthia's Lovers Feb. 25; fair-sized audience.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Katie Emmett in The Waifs of New York Feb. 24; large audience. Fay Foster Burlesque 27; fair-sized house. The Patterson Brothers made a big hit, their performance on the horizontal bar being the best seen here in a long time. True Irish Hearts 1; Cynthia's Lovers 4; Mr. Wilkinson's Widows 5; Shenandoah 7.

CLINTON.—GIBSON'S OPERA HOUSE (G. S. Gibson, manager): Bewitched Feb. 24; fair business. True Irish Hearts (return date) 2; Keep it Dark 4.

GLOUCESTER.—OPERA HOUSE (C. W. Currier, manager): Paige's Dramatic co. to fair business week ending Feb. 22.——CITY HALL: Fay Foster's co. 26; crowded house.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Dockstader's Minstrels did an immense business Feb. 26. Mr. Wilkinson's Widows proved a great success 1. Amherst Glee Club 9; Dark Secret 18, 25; Vernona Jarbeau 18; Ullie Akerstrom 24, 25; Master and Man 31.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Kerry Gow Feb. 22; large house. Frank Daniels 24; good house. Ben Hur (local) 25-27; large houses. Keep it Dark 29; small house.——LIBERTY THEATRE (F. C. Bancroft, manager): Minstrels.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Fred. Hanscll presented a very fine entertainment for his benefit, and had a large and well-pleased audience Feb. 25. Harmony Lodge, K. P., gave their annual minstrel entertainment to a full house 26. The co. did remarkably well. Cynthia's Lovers had a small audience 27. Keep it Dark had a very light house, owing to a severe storm 1.——ITEM: Manager Cross and wife left for a six weeks' California tour 23.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (D. O. Gilmore, manager) Mr. Potter of Texas to a very large and fashionable audience Feb. 24. Dockstader's Minstrels to S. R. O. 25. Cynthia's Lovers 26; small house. Jane 29; S. R. O.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): A Barrel of Money drew a good house Feb. 27. Cynthia's Lovers to a small audience 29.

SALEM.—MECHANICS' HALL (Andrews, Moulton, and Johnson, managers): James T. Powers in A Straight Tip Feb. 24 to one of the largest houses of the season. True Irish Hearts 4; Lew Dockstader's Minstrels 10.

MILFORD.—MUSIC HALL (Henry E. Morgan, manager): A Jolly Surprise pleased a large audience Feb. 25. Cynthia's Lovers 2; small but appreciative audience.

CHELSEA.—ACADEMY OF MUSIC (Field and Blanchard, managers): Bewitched was presented Feb. 26, 27 to fair business. Co. excellent. Keep it Dark 2.

MICHIGAN.

ADRIAN.—CROSWELL'S OPERA HOUSE (Charles Humphrey manager): A Dress Rehearsal by the Moreland comb. to a packed house Feb. 26.

COLDWATER.—TIBBITS OPERA HOUSE. Hulda Henning, manager): Paul Kauvar co. gave a most satisfactory performance Feb. 23; large and fashionable audience. Barlow Brothers' Minstrels 29.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Alabama Feb. 22 pleased a full house. Paul Kauvar 24; big business. Florence Bindley 27; good house. Held by the Enemy 12.——GRAND OPERA HOUSE (Harry Churchill, manager): Pete Peterson Feb. 27; fair house.

SAGINAW.—ACADEMY OF MUSIC The Prince and Pauper, with Elsie Leslie in the cast, played to a very good house Feb. 25. His Nibs the Baron 29; Paul Kauvar 3.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): His Nibs the Baron Feb. 27; good house.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Lotos Glee Club from Redpath's Lyceum Bureau, assisted by Minnie Marshall, reader, gave a very pleasing entertainment Feb. 27. A Pair of Jacks 12. Florence Bindley in The Pay Train 17.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Paul Kauvar played to a splendid house Feb. 29.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Paul Kauvar Feb. 24; light business. Elsie Leslie with excellent support in The Prince and Pauper 29 to fair but well pleased house.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): The St. Paul Ideals, for the benefit of Co. E, N. G. S. M., gave an excellent minstrel performance to a packed house Feb. 25. Sarah Bernhardt presented Cleopatra 27 to a large and fashionable audience. William J. Gilmore's New Devil's Auction was given 28-5 to full houses. Alabama 7-12.——LITT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): The second annual benefit of the St. Paul Press Club, 26, drew a full house, members of the Bernhardt and other cos. in town appearing. John L. Sullivan and Duncan B. Harrison co. presented Broderick Agra and Honest Hearts and Willing Hands 28-5, opening to S. R. O. John L. Sullivan unfortunately met with a number of his admirers during the day, and did not feel at home in his part in the evening, and some things occurred that were not set down in the bill. On Monday evening he was all right, and did his best to please. Duncan B. Harrison, Edward Thayer, Estelle Dale, Belle Hanford, Pauline Maitland, and Ruby Hodge played their roles well. Two Old Cronies 6-12; The Danger Signal 13-19.——HILTON'S PLAYHOUSE (Edwin P. Hilton manager): The Roulette Club Equestrian Burlesque co. produced The Lost Daughter and The Knights of Labor Jubilee, also a good olio of specialties. Good co. Mabel Winner was the favorite. Nibbe's French Burlesque co. 6-12.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): The Cadi, with that capable comedian, R. J. Dunstan, in the title role, played to good business Feb. 25-27. An exceptionally well-balanced co. presented Augustus Thomas' charming play, Alabama, to a fair-sized audience 29. The performance was thoroughly enjoyed throughout.——LYCEUM THEATRE (J. F. Conklin, manager): Sarah Bernhardt gave Cleopatra to a large and fashionable audience 25.——BIJOU OPERA HOUSE (Jacob Litt, manager): Gus Williams, supported by an excellent co., presented Keppler's Fortunes to the capacity of the house 28.——PENCE OPERA HOUSE (Edwin P. Hilton, manager): The Nibbe French Burlesque co. gave an admirable performance 28 to S. R. O.——ITEM: Manager E. P. Hilton, of the Pence, has returned from an Eastern trip.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson, manager): Dan'l Sully appeared in The Millionaire Feb. 27.——ITEM: Manager Davidson has in his hands plans for a new and commodious opera house, and it is an assured fact that St. Cloud, at the beginning of next season, will have a playhouse second to none in the State outside of St. Paul and Minneapolis.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Hanlons' Fantasma drew the largest houses for many years Feb. 22, 23, several hundred people being refused admission. Mr. and Mrs. Sidney Drew pleased a good-sized audience 24, and will do well here on any return date. Runaway Wife 25-27; fair business. The Fire Patrol 3-5.——MENTION: R. S. Douglas, erstwhile manager of Tootle's, but of late on Fronman's staff with Thermidor, is in St. Joseph for a brief visit with home folks.

MEXICO.—FERRIS GRAND (G. L. Ferris, manager): Corse Payton Comedy co., week of Feb. 22; good business at cheap prices. The Train Wrecker to a big upper house 29. Paris Gaiety Girls 2; Whitney Mockridge 5; A Pair of Jacks 7.——ITEMS: The employes of the Grand presented Corse Payton with a very fine silk umbrella 26.—The Grand is now lighted by electricity. Manager Ferris is leaving nothing undone that will add to the enjoyment and comfort of the audiences.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Two Old Cronies Feb. 24; packed house. Two Sisters 4.

LOUISIANA.—OPERA HOUSE: Two Old Cronies Feb. 23; fair house.——PARK'S OPERA HOUSE: Madame Fry's Concert co. 24; good performance to a fair house. Remenyi Concert co. 27; crowded house.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): Gunn's Ideals in repertoire week ending Feb. 27.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Our Irish Visitors Feb. 29; fair business. Colson and Ousley 14.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): Carl King and Spanish Troubadours 2.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Carl King Feb. 22, 23; fair houses. Jim the Westerner 21; Stuart Robson 22.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Brevitus and Evans, managers): Milton and Dollie Nobles in A Son of Thespis to a full house Feb. 24. Gorman's Minstrels 4.

NEBRASKA.

OMAHA.—BOYD'S THEATRE (T. F. Boyd, manager): The engagement of Mr. and Mrs. Sidney Drew Feb. 25-27 was rather a disappointment. That Girl From Mexico being a very poor vehicle for displaying their talent. Several one-act curtain-raisers were presented during the engagement, in which the co. was seen to better advantage. Business light, owing to counter local attractions for charitable purposes. Fantasma week of 28, and attendance first two nights has been very satisfactory.——FARNAM STREET THEATRE: Joseph Dowling and Sadie Hasson in Nobody's Claim and The Red Spider, two frontier plays of some merit, supported by a fair co. and a very gifted horse, opened a week's engagement to fair business 28.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Hanlons' Fantasma Feb. 26, 27 did a large business, giving three performances. Mr. and Mrs. Drew 1, 2; McKanlass' Minstrels 4; Sutton's U. T. C. 5; James O'Neill 8, 9.——THE FUNKE (L. M. Crawford, manager): Carleton Opera co.—Sam Carleton gave three performances 26, 27 to fair business, the last night being a benefit for the retiring manager, Mr. McReynolds, and the largest business of the engagement. Indigo and Nanon were the bill. F. P. Ogston, of Wichita, Kans., will locally represent Mr. Crawford in the management of the Funke. The Corse Payton Comedy co. week of 28 opened to light business in Everybody's Lawyer at popular prices. The Bostonians 7, 8.

BEATRICE.—PADDOCK OPERA HOUSE: The Paris Gaiety Girls Feb. 22; good business. Sutton's Uncle Tom's Cabin 29.

FREMONT.—OPERA HOUSE: A Fair Rebel Feb. 25; good business and audience satisfied. Vincent Comedy co. opened a week's engagement 29.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): Augusta Obrstrom Concert co. Feb. 24; good house.

YORK.—NEW OPERA HOUSE (J. H. Cowell, manager): W. S. Paul's Lucky Ranch co. Feb. 25-27 in Lucky Ranch. Trodden Down and Joshua Whitcomb. Military Band of York 29.

GRAND ISLAND.—BARTENBACH OPERA HOUSE: Carleton Opera co. to good business week ending Feb. 27.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): A Fair Rebel Feb. 24; good house. Carleton Opera co. in Indigo 24; S. R. O. James O'Neill in Monte Cristo 7.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Fanny Rice in A Jolly Surprise to fair business Feb. 26.

NASHUA.—THEATRE (A. H. Davis, manager): Bewitched Feb. 24; fair house. A Soap Bubble 26, 27.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Henry E. Dixey appeared Feb. 26 in The Solicitor. Frank Mayo played Davy Crockett 29; medium business.

EXETER.—OPERA HOUSE: A Barrel of Money Feb 25; fair house.

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE (W. S. Ross, manager): Lydia Thompson's co. opened Feb. 29 for three nights to small but well-pleased audiences in a triple comedy bill. The little comedies were artistically presented, but the pecuniary results were so unsatisfactory that Miss Thompson was forced to lie off latter half of week for the purpose of rehearsing a new play. McCarthy and Reynolds' co. in The Dear Irish Boy followed 3-5 with more satisfaction to the box-office. Gus Reynolds as McClutchey received several recalls each evening. Charles McNurney, Florence Stover, and the rest of the co. were good in their respective parts. Harry Webber's Nip and Tuck co. 7-9.——CRONHEIM'S THEATRE: Rice and Barton's Rose Hill's Folly co. attracted good houses as they always do here and gave a fine entertainment. The comb. contains many remarkably clever specialists.——ITEMS: Manager Cronheim has been indicted for violation of the Sunday law, and is held in $2,500 bail to await trial.—William R. Watts, the burlesque writer, was over to see his new burlesque, The Mountebank, produced by the Rose Hill co. Harry N. Farrer, of The Dear Irish Boy co., is suffering from a severe cold, which he is afraid may develop into the grip. Manager Ross, while sympathizing with his unfortunate rival, Cronheim, views the situation with considerable more indifference than if he were with him. He says that the latter's persistent violation of the law was the whole cause of the trouble.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simmonds, manager): Ten Nights in a Bar-room (Heflin's) gave a fairly good performance to fair business Feb. 26, 27. W. H. Powers' Ivy Leaf was finely presented by a co. above the average to a large and delighted audience 29. Lost in New York, with particularly fine scenery and mechanical effects and a well-balanced co., repeated their success of last year by playing to a large and enthusiastic audience.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Sol Smith Russell in Peaceful Valley played to a large and one of the most enthusiastic houses of the season Feb. 2. Hands Across the Sea 26, 27 was well presented by this clever co.; business good. Lost in New York, a pleasing comedy drama, with entertaining features and bright climaxes, delighted fair-sized audiences 29-1. George Thatcher's Minstrels and the Tuxedo Comedy co. drew a large house 3.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The third concert of the New York Symphony Orchestra, Walter Damrosch, conductor, was given before a large and cultured audience Feb. 25. The soloist was Mr. Courtlandt Palmer, Jr., pianist. On this, his first appearance in America, he made a pronounced success. His playing of Liszt's E flat Concerto, No. 1, was a masterful performance, and all his solos were rendered in a true, artistic manner. Boys and Girls 8; The Nominee 12.

PLAINFIELD.—MUSIC HALL (Runyon and Demarest, managers): Primrose and West's Minstrels 2; full house.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: The Dancing Girl to packed houses week ending 5. Sothern's interpretation of Valentine Danecourt won for him much hearty applause. The Drusilla Ives of Virginia Harned is an extremely realistic piece of acting. Miss Helvett week of 7.——COLUMBUS THEATRE: Mr. Potter of Texas to fair business week ending 5. Joseph Wheelock gave an excellent performance as the Hon. Sampson Potter. Jeffreys Lewis as Lady Annerly was somewhat extravagantly melodramatic. Mav Haines as Ethel Lincoln was delightfully naive and piquant. 8 Bells 7-12.

BUFFALO.—ACADEMY OF MUSIC (Meech Brothers, managers): Nat Goodwin received a hearty welcome after his long absence from Buffalo, and his success was emphatic. The Gold Mine served as his introduction, and he made the most of the representative American man of the world, although in The Nominee he appeared more natural and at ease. His sudden metamorphosis from comedy into pathos is so unexpected that the impression of sorrow is hardly effected upon his audience before it is dismissed by the necessity of a hearty laugh. The attendance was augmented Monday and Tuesday evenings by a large proportion of the society ascetics who observe Lent so far as the theatre is concerned. Hoyt's Temperance Town is now under rehearsal, and was to have been brought out during the week of 6, but has been delayed until 13; the Mildred Novelty co. has taken the time.——STAR THEATRE (Robinson and Lederer, managers): Considerable interest has attached to the presentation of The Ensign. Melodrama, outside of the cheaper theatres, has never made much of a "go" here, but The Ensign proved an exception, and since the Chili perturbation and possibilities of war, patriotism is rampant, and William Haworth touched the popular chord which appeals to the average American. The piece was well staged and costumed, and many novel effects were brought out in the scenery. Harlen and Hart in Later On 7-12.——COURT STREET THEATRE (H. R. Jacobs, manager): The Howard Athenæum co. appeared 29-5. Dixon Athletic co. 6-12.——CORINNE LYCEUM: Dan McCarthy in The Cruiskeen Lawn is a clever interpreter of the Hibernian drama, and his pleasant tenor voice in Irish ballads, and original dancing are features. Pat Rooney 6.——MUSEE THEATRE: Rackett Brothers' comb., assisted by the Married Fats, aggregating 700 pounds, pleased. Wonderland and added to its already plethoric purse.——SHEA'S CONCERT HALL: Bonnie Kate Harvey departs this week to the regret of thousands who have listened to her popular ballads, and she will be remembered long after her departure by "Sligo" and many other tuneful melodies which are as popular locally as "Annie Rooney" in her time. Manager Shea is abreast of the situation, and realizing that her absence will be felt, a successor of equal merit will be furnished, if Millie Price Dow has to be sent for.

ROCHESTER.—LYCEUM THEATRE (A. B. Woolf, manager): Shenandoah was presented during the week ending 5 to large and delighted audiences. Nat Goodwin and Men and Women next.——COOK OPERA HOUSE (H. R. Jacobs, manager): Hoss and Hoss was presented 3-5. The Fast Mail next.——ACADEMY (H. R. Jacobs, manager): Birds of a Feather satisfied fine houses week closing 5. Muggs' Landing 7-12.——MUSEE THEATRE (M. S. Robinson, manager): A good stage performance and attractive features in the curio hall drew large audiences week ending 5.——ITEM: The Lyceum presented a gala appearance on the evening of 4, when the First Separate Co., N. G. S. N. Y. attended the performance of Shenandoah in full uniform.

SYRACUSE.—WIELING OPERA HOUSE (Wagner and Reis, managers): A Midnight Bell drew well Feb. 26-27. Hoss and Hoss was presented 29, 2. Julia Marlowe 3-5; Men and Women 7-9.——H. R. JACOBS' OPERA HOUSE: Jarbean in Starlight to packed houses 25-27. Oliver Byron in The Plunger 29-2; fair business. Kajanka 3-5; Howard Athenæum co. 7-9.

OLEAN.—OPERA HOUSE (C. H. Purrington, manager): Flov Crowell and her excellent co. opened Feb. 29 for a week to good business.——ITEM: Rita Booth, Beatrice Booth, George C. Robinson and John F. Watson, of The County Fair co., and Gertrude Conkling joined the Flov Crowell co. 22. J. H. Fitzpatrick, of the Elmira *Examiner*, will go in advance of the co., Peter Saxton having resigned.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Decker Brothers' Minstrels gave a very satisfactory performance to good business 1.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Thomas E. Shea Feb. 22 27; good business. Wills' Two Old Cronies 24; fair business. Ada Melrose, lately of the Southern Rose co., joined this co. here. MacLean-Prescott 1; large house. A Social Session 11; Roulette Club and Equestrian Burlesque 12; Pat Rooney 14.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): 600-Won-600 Mohawk Feb. 23; fair-sized audience. New York Philharmonic Club 26, and Ivy Leaf 27 delighted large audiences. The Fabiennes "Amateurs" played London Assurance for the benefit of Willis J. Stone in a highly satisfactory manner 15. Shenandoah was splendidly presented to a good-sized audience 1. O'Flynn in Mexico 4; Sol Smith Russell 8; Nat C. Goodwin 11.——ITEM: Frank L. Abbott, leading heavy of the O'Flynn in Mexico co., visited his parents here 28.

SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, manager): Irishman's Luck co. pleased a large audience Feb. 27. Social Session 8; Lost in New York 17; Little's World co. 25; Prince and Pauper 28.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): A Social Session Feb. 26; good business. Stevens-Dramatic co. opened a week's engagement 29, in Queen's Evidence to a good-sized and well-pleased audience. Kate Claxton 14; Justin Adams 17; Henry Burlesque co. 22; Clara Morris 28.

SARATOGA SPRINGS.—TOWN HALL (Pill and Conlan, managers): The Young People's Dramatic Association of St. Peter's Church gave a very fine presentation of Robert Emmet, or The Martyr of Irish Liberty Feb. 26 to a packed house.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): A large and well-pleased audience greeted Agnes Wallace Villa in The World Against Her Feb. 27.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): Jane Coombs, supported by J. Leslie Gossin Feb. 25, 26 in Camille and Bleak House. Business fair. Anna Dickinson lectured here to a good house.

COHOES.—CITY THEATRE (E. C. Game, manager): James Reilly in The Broom-Maker to a good-sized audience Feb. 27. Hettie Bernard-Chase 5; Hoss and Hoss 9.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A Social Session Feb. 24; Ship Ahoy 25; both to good business.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Decker Brothers' Minstrels Feb. 27; large and well-pleased audience.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Two Old Cronies 2; good business. A Social Session 3; Men and Women 4; Ship Ahoy 5; Mora 7-12.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Kate Claxton in the Two Orphans Feb. 27 pleased a good house. Decker Brothers' Minstrels 4; Stephens-Dramatic co. 7-12.

LYONS.—MEMORIAL HALL (W. J. Hoyes, manager): A Social Session Feb. 25; Kate Claxton 27; both to good business.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Ada Gray in East Lynne to large business Feb. 25-27. A Trip to Saratoga (local) to a crowded house 29. Hettie Bernard-Chase in Uncle's Darling to very large business 1-3.——RAND'S OPERA HOUSE (Gardner Rand, manager): Professor Herrmann to large audiences 26, 27.——GAIETY THEATRE (James Hearne, manager): Weber and Field's co. gave a fine specialty entertainment week ending 5.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Kajanka 2; big house; general satisfaction. P. F. Baker 8; Duff Opera co. 22.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE: Crandall, Clark and Hake's Minstrels to a very poor house Feb. 25. The Little Tycoon Opera co. 25; S. R. O.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): Dan Sully appeared in The Millionaire Feb. 23. Rupert's Orchestra furnished the music. It has been a long time since the people of Fargo have had the pleasure of listening to such fine music, and we hope Manager Gottschalk will secure them for the coming season. Beach and Bowers' Minstrels to a good-sized audience 27.

OHIO.

EAST LIVERPOOL.—BRUST'S OPERA HOUSE (J. W. Thompson, manager): Frank Jones in Our Country Cousin Feb. 24; full house. Ezra Kendall's Pair of Kids was well received by a fair audience 25.——ITEM: East Liverpool is within four miles of Frank Jones' home, and quite a number of his old farmer friends came over from West Virginia to greet him.

COLUMBUS.—GRAND OPERA HOUSE (James Gr. and H. W. Miller, managers): Evangeline took her departure Feb. 27 after a pleasant week's visit. Frederick Paulding in his great scenic production, The Struggle of Life, opened to a big house 28, and business continues large. The Miller Opera co. in Snip Ahoy 6-9; Alexander Salvini 10-12; Lewis Morrison 13.——PARK THEATRE (Albert G. Ovens and C. A. Layman, managers): The usual big business keeps up at this house. The Gray and Stephens comb. closed a big week's business 27. The Two Johns opened to S. R. O. 28.

ZANESVILLE.—SCHULTZ' OPERA HOUSE (R. D. Schultz, manager): Pat Rooney Feb. 23; large business. Henshaw and Ten Broeck 24 in The Nabobs; fair-sized audience.

POMEROY.—OPERA HOUSE (Edward L. Keiser, manager): Schubert-Emerson canceled 1. Apollo Club 2; Little's World 12; Ray L. Royce 19.

URBANA.—BENNETT'S OPERA HOUSE (C. O. Taylor, manager): Major Dane Feb. 23; packed house. Goodyear, Eitch and Schilling's Minstrels 5; Marie Hubert-Frohman 9.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Alexander Salvini in Don Cæsar de Bazan delighted a large audience Feb. 27. Alvin Joslin 4; Ray L. Royce 9.

MIDDLETOWN.—SORG'S OPERA HOUSE (J. C. Brereton, manager): Tangled Up Feb. 23; fair business.

SANDUSKY.—HEMBLER'S OPERA HOUSE (Otto H. Ilg, manager): Marie Hubert-Frohman presented The Witch to a very large and fashionable audience Feb. 25. Pat Rooney 27; very large and well-pleased audience. Mme. Janauschek 2 in The Harvest Moon. Judging from her advance sale, she will have a very large audience.

ALLIANCE.—GODDARD'S OPERA HOUSE (C. W. Casselman, manager): Grimes' Cellar Door Feb. 23; audience well-pleased and unusually large.

DENNISON.—KIPP'S OPERA HOUSE (P. E. Catt, manager): Frank Jones in Our Country Cousin Feb. 29; fair and well-pleased audience. Walker Whiteside in Hamlet 4.

CHICAGO.—OPERA HOUSE. G. W. Hoffman, manager): The Paymaster Feb. 24; good business.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Mr. and Mrs. Kendal Feb. 25 in The Ironmaster, at advanced prices, drew one of the largest and most fashionable audiences of the season. Our *haute monde* was out at balls, etc., 29, the last day before the Lenten season, and the result was that Mme. Janauschek drew a small house on that date.——THE PARK (Harry E. Feicht, manager): Melville Sisters 29-2 in a very attractive repertoire to big business. After Dark 10-12.——MEMORIAL HALL, SOLDIERS' HOME (Sam Henderson, manager): The Burglar appeared 29. This house will be closed until the opening of the Summer stock co., June 4. In the interim the theatre will be painted, redecorated, and many improvements made, such as enlarging the stage, etc.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Held by the Enemy Feb. 27; large and well-pleased audience. The Witch 2.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Carroll Johnson Feb. 25 in The Gossoon; fair patronage.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Marie Hubert-Frohman in The Witch 1; fair-sized audience. Private Secretary to very poor business 2; excellent performance.

PIQUA.—CONOVER'S OPERA HOUSE (W. C. Dorsey, manager): The Paymaster Feb. 24; good business. The Rising Be Lange Comedy co. in Charity Begins at Home and Tangled Up 25; one of the largest houses of the season.

URBICHSVILLE.—OPERA HOUSE: Rocky Mountain Watt co. Feb. 25; fair business. This co. will close in Dayton 6 for two weeks to reorganize and repaint scenery; they will resume in Richmond, Ind., 21. Si Plunkard co. to good business and a pleased audience 27. This co. is now represented in advance by W. H. Snyder, who has replaced Milt Boyer. Thomas Edwards, the Tyrolean warbler, W. C. West, and William Pierce are recent additions to the co. Pat Rooney 29 to a large and well-pleased audience 1. Eva Swineburne, of the Pauline Hall Opera co., joined this co. at Circleville, O.

LANCASTER.—CHESTNUT STREET THEATRE: The De Lange-Rising co. in Tangled Up Feb. 24 to the biggest business ever done at this popular house.——ITEMS: This being the home of Will S. Rising, the popular actor and singer, whom everybody here so admires, he was tendered quite an ovation. When the train pulled in bearing the co., 500 people were at the station to greet Mr. Rising at his old home, and the advance sale of seats didn't leave standing room when the doors opened at night. Mr. Rising received a thorough musical education, and made his first appearance in opera in London while completing his studies in Europe.—Mr. Kennerman will assume the management of the Chestnut Opera House on March 7 under most favorable auspices.

XENIA.—OPERA HOUSE: Two Old Cronies and Pat Rooney Feb. 16 and 19, respectively, to large and well-pleased audiences. Alvin Joslin Comedy co. 29; The Burglar 4.

BELLAIRE.—ELYSIAN THEATRE (Dickens and Dubois, managers): A Breezy Time played to a large and well-pleased audience at advanced prices Feb. 26. Rice's Beautiful Evangeline to S. R. O. 27; Pat Rooney 2.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Ezra F. Kendall Feb. 17 in A Pair of Kids; good business. The Power of the Press 18; immense audience. J. Z. Little's World 20; poor business. The De Lange Rising Comedy co. 22; good business.——ITEMS: Messrs. Bates and Hyde have re-leased Faurot's Opera House for the season of 1892-93, and Mr. Hyde will continue as manager.—Lima Lodge No. 182, B. P. O. E., attended the De Lange-Rising performance in a body and entertained the members of the co. at a social session at their rooms after the performance.

BRYAN.—JONES' OPERA HOUSE (Aaron Jones, manager): McGinty's Troubles 17 large and well-pleased audience. Grimes' Comedians in Fun in a Boarding School 23; Fantasma 24.——ITEM: Lou Hoddy, of McGinty's Troubles co., while here was the guest of his uncle, R. N. Patterson, editor of the *Bryan Democrat*.

PENNSYLVANIA.

WILKESBARRE.—MUSIC HALL (W. H. Burgunder, manager): A large and fashionable audience witnessed the initial performance Feb. 24 of The Maupratts, a dramatic romance in four acts, founded on the romance of George Sand, translated from the French by Henrietta E. Wiber, and adapted for the stage by William H. Hoyt. The leading role was personated by William H. Taylor, a Wilkesbarrean (who is also credited with the adaptation under the assumed name of William H. Hoyt). The rest of the co. were professionals se-

erted for the performance by a New York dramatic agent. The performance, barring the usual first night's drawbacks, was creditable and thoroughly enjoyed by the audience, which was demonstrated by the liberal applause and curtain calls. Hoss and Hoss 27; small business. The Dazzler 29; fair business. The Ivy Leaf 1; good business.

BETHLEHEM.—Opera House (L. F. Walters, manager): The Vendetta Feb. 27; good business. The students of Lehigh University, who compose a minstrel troupe, gave a performance 27 to a crowded house. A very large number of our people enjoyed the performance of The Tar and the Tartar at Allentown 24. Daniel Boone 4.

WILLIAMSPORT.—Academy of Music (W. G. Elliott, proprietor): Rose Coghlan Feb. 25; large and fashionable audience. Annie Mitchell co. 29; fair business.

WASHINGTON.—Opera House (T. G. Allison, manager): C. W. Williams Parisian Folly and Spectacular co. to a packed house Feb. 24; performance only fair. Ezra Kendall and co. presented A Pair of Kids 26 to splendid business. New York Day by Day to moderate business 29.

YORK.—Opera House (B. C. Pentz, manager): Charles McCarthy's One of the Bravest Feb. 25 repeated its former successes here. House literally packed to the doors. D. Rastader's Minstrels 9.

MEADVILLE.—Academy of Music (E. A. Hempstead, manager): The Pearl of Pekin pleased a good-sized audience Feb. 26.

M'KEESPORT.—White's Opera House (Frank D. Hunter, manager): Shenandoah Feb. 25; good business. Carroll Johnson in The Gossoon gave a clever performance to a fair house 29. Harry Kernell's co. 1; good house.

NANTICOKE.—Broadway Opera House (F. P. Crotzer, manager): Arthur Sidman in Uncle Rube pleased a fair-sized audience 1.

POTTSTOWN.—Opera House (C. F. Strohl, manager): Leonzo Brothers in repertoire Feb. 22-27; fair-sized audiences.

UNIONTOWN.—Grand Opera House (G. W. Hamersly, manager): Parisian Folly co. Feb. 26; business fairly good.

ERIE.—Park Opera House (John L. Kerr, manager): Rose Coghlan in Dorothy's Dilemma Feb. 24; Two Old Cronies 26; both to fair business. R. D. MacLean and Marie Prescott in Cleopatra to a very good house 29, against counter attractions.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): P. F. Baker presented The Emigrant and Bismarck to crowded houses Feb. 25, 29.

EASTON.—Opera House: The week ending Feb. 27 was occupied by George Baker's Opera co. The entertainments have been of a high order of excellence, and in the operas given very unusually good acting and singing has been the rule. Fine houses.——Items: On 25 a theatre party of one hundred, all in full dress, were at the Baker Opera co.'s performance, and Miss Laurens, of the co., was the recipient of much social attention, her beautiful voice having inspired much admiration.—Fred Dixon, the stage manager for Mr. Baker, has very kindly instructed a co. of ladies and gentlemen, of this city, who are about to present Cinderella for charity. Mr. Dixon's twenty years' experience as a stage manager makes such a service of great value.

SCRANTON.—Academy of Music (M. H. Burgunder, manager): The Vendetta Feb. 20; good business. Askin-Rork Opera co. in Tar and Tartar 22; packed house. Gus Heege in Yon Yonson 24; fair business.

FRANKLIN.—Opera House (J. P. Keene, manager): Rose Coghlan in Dorothy's Dilemma Feb. 23, for the third annual benefit of the local lodge, B. P. O. E., was a success in every way. After the performance Miss Coghlan and her co. were entertained by the Elks at their rooms. MacLean and Prescott 3.

CORRY.—Weeks' Theatre (A. E. Weeks, manager): The Pearl of Pekin Feb. 27; packed house. Performance bright and catchy. Haworth's Hibernica 10.

SHAMOKIN.—G. A. R. Opera House (John F. Osler, manager): Charles McCarthy in One of the Bravest Feb. 27; packed house and pleased audience.

JOHNSTOWN.—Adair's Opera House (Alexander Adair, manager). Gus Heege appeared in Yon Yonson Feb. 27 to a $700 house, turning over 500 people away. Carroll Johnson in The Gossoon played a return date 1 to good business. James R. Mackie 14; Bottom of the Sea 16.

NEW CASTLE.—Opera House (R. M. Allen, Jr., manager): Grimes' Cellar Door (return date) Feb. 27; good business. Estelle Clayton co., booked for 3, canceled.

ALTOONA.—Eleventh Avenue Opera House (E. D. Griswold, manager): Fabio Romani Feb. 25; good co. to fair house. Yon Yonson 26; small house but everybody pleased. McCarthy's Mishaps 7.

BEAVER FALLS.—Sixth Avenue Theatre (Cashbaugh and Bell, managers): A Breezy Time turned people away Feb. 27. McCarthy's Mishaps 7; The Nabobs 11; A Knotty Affair 24; Prince and Pauper 16; Ciara Morris 24.——Opera House: Dark.

KITTANNING.—Grand Opera House (Brown and Neubert, managers): J. B. Mackie in Grimes' Cellar Door 2; good house. Pat Rooney 4.

MONONGAHELA CITY.—Gamble's Opera House: Mabel Heath Feb. 29; poor house. Theresa Newcomb 25, 26; fair business.

ALLENTOWN.—Music Hall (R. M. Whitesel, manager): For the Music Hall ushers Manager Whitesell secured a return date of The Vendetta Feb. 27, and the gentlemanly young men were well deserving the liberal patronage they received. Mr. Whitesell, in his address before the curtain, congratulated them on the substantial pecuniary results realized. Men and Women was presented for the first time in our city 1, and despite the extremely rough weather the house was well filled. The co. is capable, and the audience was well pleased.

HAZLETON.—Grand Opera House (W. J. Depue, manager): The Mauprats gave a very unsatisfactory performance to a poor house Feb. 26. The Dear Irish Boy 27; poor business. The Dazzler to S. R. O. 1. Everybody pleased.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): The Vendetta Feb. 25; fair house.

HONESDALE.—Opera House (R. W. Brady, manager): The Broom-maker 2; big business.——Item: James Reilly, the star of the Broom-maker co., did not materialize here, owing (so the management said) to a misconnection at Albany. Ed. McHugh, of the same co., assumed Mr. Reilly's role of Yohann at a moment's notice, filling Mr. Reilly's shoes so well that, had it not been for the announcement of Mr. Reilly's absence, the audience would have been none the wiser.

OIL CITY.—Opera House (Wagner and Reis, managers): New York Dramatic co. played to large business week of Feb. 29-5.

RHODE ISLAND.

PROVIDENCE.—Opera House (Robert Morrow, manager): Charles Frohman's co. presented Jane to fair houses Feb. 22-27. Very good performances. Duff Comic Opera co. 29-5; Shenandoah next.——Gaiety Opera House (B. F. Keith, manager): A Dark Secret 22-27; good houses. The Stowaway 29-5; Hands Across the Sea next.——Westminster Theatre (George H. Bacheller, manager): Return date of City Club Vaudeville and Burlesque co. 22-27; good houses. The Devil's Mine 24-5; Lester's Specialty co. next.——Lothrop's Museum (George E. Lothrop and Co., managers): The sensational drama The Boers was presented by Lothrop's stock co., with Katharine Robert and Max Freeman at the head, 22-27. On Hand 29-5; Harbor Lights next.——Infantry Hall: Fifth concert by the Boston Symphony Orchestra, Arthur Nikisch conductor. Soloists: Franz Kneisel, violin; G. Campanari, baritone.——H. Ms.: Mrs. Thomas E. Miaco and her daughter Edna, occupied a box at the Westminster Theatre 26. Mr. Miaco is the popular manager of The City Club Vaudeville and Burlesque co.—The Brown University boys will produce the comic opera entitled Cupid '96 at the Providence Opera House Sunday evening, March 13. It will be under the direction of Professor Lovenberg, the musical director of the house.—During the week's engagement of Jane at the Providence Opera House, the co. played against the following attractions aside from the other theatres: Monday, 22, Grand Charity Ball; Tuesday, 23, Concert Arion Club; Wednesday, 24, Concert by Paderewski; Thursday, 25, Bartenders' Ball; Friday, 26, Tweon Club Ball. Perhaps this will explain why the business done was not as large as expected.—The Stowaway opened at the Gaiety Monday evening (29) to S. R. O.—The sixth annual concert of Beethoven Lodge, No. 1, Wandering Bards, occurred at the Providence Opera House Sunday evening, 28. The Grand Orchestra of Bards under the direction of A. M. Langstaff, was assisted by Mrs. A. M. Joyce, soprano, The American Quartette, and Lena B. Simmons, reader.—J. L. Byrne, of The Devil's Mine co., is well known here, it being his former home.—Fritz Morris, of Shenandoah, was here 2.

SOUTH CAROLINA.

CHARLESTON.—Grand Opera House (L. Arthur O'Neill, manager): Deshon Opera co., under engagement for a season of five weeks at popular prices, opened Feb. 29 to a full house.—Owens' Academy of Music (Charles V. Keogh, manager): Snipped by the Light of the Moon 1; Hall's Old Guard Band 3.——Association Hall: Schubert Quartette 4.——Item: Comedian R. E. Graham, of The Little Tycoon co., who has been ill here with the grip for the past week, has sufficiently recovered to rejoin the co. He left here 1 for Norfolk.

COLUMBIA.—Opera House (Eugene Cramer, manager): The Little Tycoon Comic Opera co. Feb. 24; one of the largest audiences of the season. Notwithstanding the disappointment occasioned by the absence of the star, R. E. Graham, who has been detained in Charleston by serious illness, the performance was favorably received.

CAMDEN.—Opera House (J. J. Goodale, manager): Guy Minstrels Feb. 29; good business.

SOUTH DAKOTA.

WATERTOWN.—Grand Opera House: Mary Louise Aigen Feb. 22 in Camille to good business.

TENNESSEE.

MEMPHIS.—Grand Opera House (F. S. Hartshorn, manager): De Wolf Hopper, Della Fox, and a fair co. in Wang Feb. 22-24 to big business at advanced prices.——Lyceum Theatre (John H. Robb, manager): Gracie Emmett in Pulse of New York to good business 25-27. The co. played 28 for the benefit of John H. Robb, John Mahoney, and Tom Orgil. A nice sum was realized, and the popularity of these courteous gentlemen was shown by the immense audience at the benefit. A Fair Rebel 7-9; Gorman's Minstrels 11, 12; Roland Reed 14-16.

KNOXVILLE.—Staub's Theatre (Fritz Staub, manager): The Burglar was presented Feb. 29. Pulse of New York 1; Ovid Musin 8.

NASHVILLE.—The Vendome (W. A. Sheetz, manager): The De Wolf Hopper engagement Feb. 26-27 proved not only a great success, artistically and pecuniarily, but a great ovation to Mr. Hopper and the principal members of his splendid co. as well. Wang was presented, and at every performance standing room was at a premium. The Streets of New York, with Gracie Emmett as the bright particular star, was elaborately presented 29-1 to good houses. Ex-Governor Robert L. Taylor will repeat his lecture, "The Fiddle and the Bow," 3; Ovide Musin 5; The Little Tycoon next.——The Bijou (Brown, Osgood, and Reilly, managers): House dark this week. The management say they found the attraction they had booked was not of the class they wanted, and so they canceled it. The Fat Men's Club is billed for week of 7-12.——Item: De Wolf Hopper was the recipient of numerous courtesies from admiring friends while here. Anna O'Keefe has friends in Nashville who were glad of an opportunity to make her stay with us pleasant.

TEXAS.

AUSTIN.—Millett's Opera House: The Austin Musical Union, the leading musical organization in the State, produced The Bohemian Girl Feb. 25 to a crowded house. Griswold's Uncle Tom's Cabin co. played to a top-heavy house 26 and matinee 27 to fair business. Eli Perkins lectured to a good house 27.

SHERMAN.—Opera House (Kohler, and Tyree, manager): Jennie Holman closed a week's engagement Feb. 27. She presented during the week Galatea, Daughter of the Regiment, The Spider, Our Angel, Little Detective, and Engaged. Prices, fifteen cents, twenty-five cents and thirty-five cents.

TEXARKANA.—Ghio's Opera House (C. B. Smith, manager): Captain Karl drew a very large and fashionable audience Feb. 24. Little Nugget 2. Good advance sale.

BRYAN.—Grand Opera House (Schwarz and Mike, managers): Ole Olson Feb. 24. Hearts of New York, booked for March 11, I hear has gone to the wall. It was booked week of 21 in New Orleans and failed to materialize.

GREENVILLE.—King Opera House (J. G. Teagarden, manager): Charles Gardner in Captain Karl Feb. 26 to a delighted and large audience. A Turkish Bath 22; light business.

MARSHALL.—Opera House (Wolz and Yakel, managers): Marie Heath and her co. of players in A Turkish Bath Feb. 25 to fair business.

HILLSBORO.—Oliver's Operatic Minstrel and Comedy co. Feb. 25-27; poor business.

ORANGE.—Brown's Opera House (Bettis and Sims, managers): Feb. 23, 24 the J. H. Huntley Comedy co. They presented Michael Strogoff, A Wife's Peril, East Lynne and Dens and Palaces to S. R. O. nightly. Hearts of New York 2.

HOUSTON.—Sweeny and Coombs' Opera House (Ed Bergman, manager): The Huntley Comedy co. to good business Feb. 16, 17 at popular prices. Pulse of New York 20; fair house. The Mascotte presented by amateurs 24 to large audience. A Hole in the Ground co. was presented 26, 27.

GAINESVILLE.—Opera House: Robert A. Neff Comedy co. opened 25. Curtain rose promptly at eight o'clock to a good sized audience. At the end of the second act only a few remained in the house. A Box of Monkeys 28; S. R. O. Clay Clement 4.

UTAH.

OGDEN.—Grand Opera House (W. G. Bowes, manager): Hanlons' Superba to good houses Feb. 15, 16. Conried Opera co. presented Poor Jonathan to a fair-sized audience 17. Frederick Warde had a good reception and did a good business 19, 20. James O'Neill in Monte Cristo 27; packed house.

VERMONT.

RUTLAND.—Opera House: Turner's English Gaiety Girls to a large audience 1.

VIRGINIA.

PETERSBURG.—Academy of Music (William E. French, manager): Al. G. Field's Minstrels gave a very pleasing performance to a large audience Feb. 26. The Little Tycoon to the largest house of the season 1.

ROANOKE.—Opera House: Little Tycoon minus R. E. Graham Feb. 27 to the largest house of the season. Shchubert Quartette under auspices Y. M. C. A. 29 to large house.——Item: Business is reviving here, and theatrical cos. are receiving their share.

RICHMOND.—New Richmond Theatre (Branch and Leath, managers): Lewis Morrison Feb. 25-27 to very good business. Mestayer and Vaughn's co. presented their new farce-comedy Our Grab Bag here for the first time 29-2, and as they bill it, "it contains a large quantity of ginger," and the largest houses that attended each performance showed their appreciation of the piece. The Little Tycoon Opera co. will play a return date here 3.——Items: Mozart Academy of Music has change" managers again. Mr. S. C. DuBois has retired, and will be succeeded by Mr. Cahill, who will manage the Academy for the Mozart Association until Sept. 1, when his five years' lease on the Academy begins. Mr. DuBois made many friends while here, and will always be welcomed by the "boys" when he comes this way.

WASHINGTON.

SPOKANE FALLS.—Auditorium (H. Hayward, manager): Sport McAllister 7-8.——Item: Theatrical business here promises to be good, as the Great Northern Railroad will employ from 4,000 to 5,000 men in and around Spokane during the Spring and Summer. The mining country tributary will also occupy a larger share of attention than in any years previous.

WISCONSIN.

MILWAUKEE.—Davidson: Mme. Modjeska was greeted with large and appreciative audiences Feb. 29-2 in Rosalind, Marie Stuart, and Beatrice. Blue Jeans next.——Academy: Patti was the attraction 25.——Bijou: The Midnight Alarm 28-2; fair business.——Standard: Henry T. Chanfrau in Kit the Arkansas Traveler drew good houses.——Items: Much "kicking" was indulged in by the patrons of the Academy at the outrageous prices asked for Patti tickets, which ranged from $1.50 to $5. These prices would have been paid on sufferance, but scalpers, who were as thick as flies in Summer time, secured many of the choicest seats, and held them at a premium. In the Denver correspondent's letter of last week I notice that Manager Lonsdale, of the Broadway Theatre, refused to give them time, because the scale of prices ($1 to $2) was atrocious. If $2 is considered high in Denver, where other things are comparatively higher than here, what are we to think about $5 and $7 a seat?—E. P. Myerson, late assistant manager of the Providence Opera House, spent several days in our city this week.

RACINE.—Belle City Opera House (Frank J. Miller, manager): Clara Morris Feb. 22; packed house. Effie Ellsler in Hazel Kirke 24; fair business. Power of the Press 29; large business. Blue Jeans 5.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Clara Morris appeared in Rene de Moray Feb. 24. The Power of the Press 25; good house.

FOND DU LAC.—Crescent Opera House (P. H. Haber, manager): Hazel Kirke Feb. 25, with Effie Ellsler, C. W. Couldock, and Frank Weston in the cast. Good house and audience delighted.

APPLETON.—Opera House (E. Erb, manager): The Crazy Lot Feb. 22, matinee and evening, to well-pleased audiences.

OSHKOSH.—Grand Opera House (T. E. Williams, manager): Effie Ellsler, C. W. Couldock, and Frank Weston in Hazel Kirke Feb. 27; crowded house. Max O'Rell 29; John T. Kelly in U and I 3; Amsden Band Concert 4.

CHIPPEWA FALLS.—Opera House (W. H. Stoddard, manager): Nibbe's French Burlesque co. Feb. 24; fair business. John T. Kelly in U and I 1; largest advance sale of the season.

EAU CLAIRE.—Grand Opera House (Karl Stussy, manager): Nibbe's Burlesque co. Feb. 25; $250 house.

LA CROSSE.—Theatre (James Strasilipka, manager): Alabama Feb. 25; large house. Dan'l Sully pleased a fair-sized audience in The Millionaire 29. The entire co. was called out at the close of the second act. Mr. Sully delivered a very witty speech. The same co. produced their new play, The Story Teller, 1.

WYOMING.

CHEYENNE.—Grand Opera House (D. C. Rhodes, manager): A Fair Rebel Feb. 22; very large house. Carleton Opera co. in Indigo 23; crowded house. Performance satisfactory.——Item: On account of Mr. Carleton's illness, J. K. Murray filled his part very acceptably.

CANADA.

HAMILTON.—Grand Opera House (Thomas Reche, manager): His Nibs the Baron Feb. 25; full house. Master and Man 1; good business.

LONDON.—Grand Opera House (F. Kirchmer, manager): His Nibs the Baron drew a fair house election night, Feb. 26.

CHATHAM.—Grand Opera House (W. W. Scone, manager): Camille Townsend played to good business week ending 6. Prof. Flint, mesmerist, 7-12.

BRANTFORD.—Stratford Opera House (Percival T. Greene, manager): Thomas W. Keene in Richelieu to a very fashionable and appreciative audience Feb. 24.

BROCKVILLE.—Grand Opera House: Sarah Lord Bailey, dramatic reader, under local auspices, Feb. 26 to fair business.——Items: Not in many years has the dramatic state been so clear of attractions as it has during the present season. Since the middle of December to March there were but two professional entertainments. This state of affairs is due largely to the very meagre accommodations of the house. The *Evening Recorder's* editorial upon the matter, urging that it be made a first-class house, was most favorably commented upon, and is worthy of consideration by the town authorities.—An effort is being made to establish a week circuit, embracing Belleville, Peterboro, Napanee, Kingston, Brockville, and Ottawa.

MONTREAL.—Academy of Music (Henry Thomas, manager). Thomas W. Keene in repertoire to good business Feb. 29-5. Beatrice Strafford in A Desperate Love 7-12.——Theatre Royal (Sparrow and Jacobs, managers): Dore Davidson and Ramie Austen in The Dangers of a Great City to good business 29-5. Dominick Murray in Master and Man 7-12.——Lyceum Theatre (W. W. Moore, manager): Turner's Gaiety Girls 29-5; good business.

ST. THOMAS.—Opera House (George T. Claris, manager): Camille Townsend in repertoire Feb. 22-27 to fairly good houses. The excitement of the bye-elections in Canada has interfered greatly with business the last couple of weeks. Miss Townsend's strongest play was The Queen of Hearts, which she produced by request a second time. Her support was only fair.——Items: The ladies of St. Thomas wish me to thank, through your columns, W. F. Boehmer, agent for Miss Townsend, for his kind assistance in some theatricals which they were getting up.—W. C. Campbell, who was acting as treasurer for Miss Townsend, was presented with a gold-headed cane on behalf of the co. prior to his departure on an Eastern trip.

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FOREIGN.

ROME.

FEB. 7, 1892.—I have somewhat delayed my letter this month. I was waiting for a "something to turn up." Alas! the earth has turned up over the tomb of one of Italy's greatest dramatic actress—a niece and goddaughter of Adelaide Ristori—Adelaide Tessero, daughter of Pasquale Tessero and Carolina Ristori, a sister of the great Ristori.

Adelaide Tessero had not the fame of her celebrated aunt, but she was infinitely more natural on the stage, and Hans Andersen would never have termed Adelaide Tessero a living windmill, as he did Adelaide Ristori. Adelaide Ristori lived her parts, while others merely acted theirs.

She made her first appearance on the stage when only nine years of age. When fifteen years of age she accompanied her aunt—as first juvenile—on her European tour, and everywhere she was styled "the niece of her aunt." As Creusa, to her aunt's Medea, she was grace and softness in person, and be it said to Ristori's honor the great actress watched over her young niece's progress in her art with motherly affection and care.

In 1870 Tessero entered Gustavus Modena's company, and remained three years under his guidance. Modena, besides being one of Italy's greatest artists, was also one of Italy's greatest patriots, and he formed more actors than any other manager-actor in Italy. Salvini, and indeed every actor of note in Italy, may be said to owe their triumphs to Modena. His mantle fell on his pupil, Morelli, who is now old, infirm and poverty-stricken, I am sorry to say, and Adelaide Tessero was also some years leading juvenile in his company.

In 1874, however, she married, and for three years remained absent from the stage. One day she consented to act with the then fading Pezzana, for a charity, and she created so much of a sensation that her husband, having met with pecuniary reverses, she resolved to return to the stage, and entered a company in which Salvini was acting.

It was here that she revealed her wonderful dramatic talent and versatility. Every form of dramatic literature found in her a perfect and natural representative; for, though retaining her own personality, she entered into the life and character of the part she was portraying—always studying human nature, and never forgetting the rules of art, whether in comedy, or in tragedy.

In time, she went to South America, first with Morelli—and then, with a company of her own. Unfortunately, the first symptoms of the terrible illness, which was finally to conduct her to the tomb began to make its appearance and, although she struggled but too bravely against it it gradually destroyed her beauty and her life. The public, who knew nothing of the terrible cancer, which was eating her life away, thought that her talent was on the wane. Poor Tessero! She thought, that it was sufficient to be strong in will, to vanquish the enemy. She submitted to an operation, and after a few, brief days, appeared on the stage with her arm in a sling. Alas, this was the beginning of the end. Her days were counted. But even, with her breast still bleeding from the doctor's knife, she acted, and she acted till within a few months of her death.

As juvenile lead she had but one rival, Pia Marchi; as leading lady only Pezzana and Marini could equal her. In her Aunt Ristori's parts, she had no equal.

She was not pretty, but prepossessing. Her voice was not even melodious; but none could weep as she did. Her voice, however, and indeed her whole person, was transformed in her moments of passion.

If ever Madame Diligenti should play in Ferrari's Suicide, in America, you will certainly hear her give three terrible cries when she hears of her husband's death, and again three cries when she finds that he is *not* dead. These cries have become a part of the play. It was poor Tessero who "created" them, and every actress since has been bound to reproduce them when acting the part.

Tessero's diction was simply perfect, and she was *grande dame par excellence* in all her movements. She seemed to understand a part by intuition, and was always correct in her reading, because she was always true to nature.

As a woman she was a model of daughter, wife, and mother. Her motto was taken from Forti's great play: Art and Heart. In her both these were united.

She leaves two children. How she prayed to live for them! But the Great Reaper, perhaps, knows best. She leaves, also, her old affectionate maid, who, after having devoted one part of her life to her mistress, intends, she says, devoting the remainder to her mistress' daughter. Such faithful servants are still to be found even in the year 1892. But who makes them? Their mistresses! Tessero's heart may be judged by this, if by nothing else.

And now, let us see what living novelties are in my note-book. First, a play in four acts by Sextus Frazzolini, called Sergius Valori. Sergius falls in love with a certain *demi-mondaine*, Nelly, and would marry her, if she would. But she, though confessing she loves him deeply and purely, rejects him with horror.

Sergius falls ill. To cure him, his father tries to find Nelly and bring her back to his son. But, in Nelly, the father discovers his own wife, Sergius' mother, whom Sergius thought dead—but, who was simply divorced from her husband. Fortunately, Sergius has a pretty cousin, ready and willing to comfort him.

Horror, from beginning to end!

Minotta's daughter, by the Duke d' Ambria, is not much better. Maya, Minotta's daughter, has nothing of her mother's character. She is as virtuous as she is beautiful, which her mother was not.

Count Alberga falls in love with the girl and marries her. The honeymoon does not last long, unfortunately for Maya. The count, who cannot introduce his wife into his society, becomes ashamed of her and neglects her. For comfort she flies to her mother once more—the only being who really loves her.

Here, however, temptation comes and finds Maya an easy prey. She falls, but falls so ungracefully, that no one pities her. On the contrary.

After the fall the Count, repenting of his ways, tries to obtain his neglected wife's forgiveness. She readily forgives him, but cannot return to him. She is now unworthy of his love.

The only good line in this piece is where Maya's mother says "May you not become like your mother."

The Carabiniere, by Gemelli, meeting with so much success everywhere it is played, an Ex-Carabiniere has now been written, accepted, and played with success.

Success also has attended the farce, Influenza, which is more amusing to see, than to feel.

Ibsen's Wild Duck, on the other hand, is a dismal failure, where and whenever played. Italians do not appreciate these surgical operations of vice on the stage. Ibsen, I hear, complains of the actors and actresses who play his pieces. They do not understand him, he says. *Tant mieux!* Every one, who reads his plays, however, understands them, and understands them too well, to make the reading pleasant to the mind.

Verick's Love, here called Un Dramma Nuovo, is a great success owing to Novelli's interpretation of the principal part.

We are now preparing to hold a festival in honor of Rossini's centenary. A committee of musicians are busily working at the programme.

Rossini was born a hundred years ago on the 29th of February, and he has now been dead twenty-three years, yet his music is as fresh as if written yesterday. Will the Angot school ever dethrone the Barbiere? Never! Give the Barbiere to a new generation that has never heard the music before, nor heard Rossini's name, and see the electric effect that it will have on the public.

By the bye, Italians, to be revenged on French chauvinism, which sees no beauty in the Cavalleria Rusticana, are now hissing French music wherever it is heard. Even Gounod comes in for his share of hisses.

But Gounod can scarcely be called French, in a musical sense—for he studied in Rome and all his music is inspired by Italy's melodious strains. His name is French, but his music is Italian, when not German. Revenge, however, does not not stay to reason. It strikes.

Parisians want to set themselves up as better musical critics than Italy, Germany, Austria, Belgium, Holland, England, America, the whole world, in fact. They only prove their vanity and chauvinism in this instance, however, and more's the pity for their future musical fame.

S. P. Q. R.

FOREIGN ECHOES.

The new farcical comedy, Fast Asleep, is founded on a comic story contributed by W. S. Gilbert to one of the magazines long ago.

In Charles Wyndham's revival of Fourteen Days, at the Criterion Theatre, the audience was greatly amused at one scene, in which two convicts are seated in the room of the governor of the gaol, smoking, drinking, and singing "Ta-ra ra-boom-de-ray."

Claude Carton, author of Sunshine and Shadow, is recovering from the severe illness that confined him to his room for some weeks. He has written two new dramas, which will be produced early in the coming season.

Fred. Leslie and E. J. Donnen are said to be meditating management on their own account.

A recent bit of heroic presence of mind is worth recording. At the Opera House, Southport, a parasol carried by Gladys Homfreys caught fire from a bunch-light at the wing. Instead of screaming and starting a panic, the lady closed the parasol and squeezed out the flames with her hands, which were badly burned in consequence. She was enthusiastically cheered by the audience.

"Richards Henry" have issued in book form a number of stories of theatrical life that have previously appeared in various papers. Many of the characters in the sketches are drawn from real life. For instance in "A Very Queer Story," John Brown is G. R. Sims, and William Smith is Henry Pettitt.

The Lyceum and Haymarket theatres are regularly fumigated after every performance to minimize the risk of influenza infection.

Jacobi and Coppi's new ballet On the Ice is shorter than the usual run of such *divertissements*. The scene is laid on a frozen lake and ends with a realistic snowstorm.

Eva Martens, who plays the leading female character in Daudet and Hennique's La Menteuse, excited wild enthusiasm when, in the course of the play, she took off her gown and appeared in stays and petticoat. "There was much to admire," says a leading Parisian critic.

German opera will be the leading feature of Sir Augustus Harris' Covent Garden opera season. Bittong will act as manager for the Wagner music dramas. Among the singers engaged are the two de Reszkes, Eames, Alvary, de Lucca, and Giulia Ravogli.

A second series of fancy dress balls will be given at Covent Garden, during March, by Augustus Harris.

Rollo Balmain commences his tour at the Theatre Royal, Plymouth, with the Princess of Trebizonde. The role of the Princess Regina will be taken by Eunice Vance. The first performance will take place on March 21.

In the French version of Macbeth, the play was divided into fifteen scenes, some of which lasted but five minutes.

The eldest son of Richard Wagner, Siegfried, has been in London for a fortnight. He is twenty-one years old, a very agreeable fellow, with a good deal of his mother's business talent. He is quite a linguist, and speaks English fluently. He is now making the grand tour of Europe, prior to settling down at Bayreuth, where he will assist Frau Wagner in the management of her theatre. All of his father's valuable copyrights will ultimately belong to Siegfried Wagner.

Charlie's Aunt is the title of the new comedy with which W. S. Penley started on tour Feb. 29.

Rallies Brooks, a clever amateur actress until recently, has joined the professional ranks, and is taking a non-speaking part in Beerbohm Tree's production of Hamlet.

In the second week of March will be produced Edward Rose's adaptation from the Norwegian of Otto Benzon. The scene is laid in Torquay. The cast includes William Herbert, Ben Webster, Herbert Waring, and Isabel Ellison. The play will be seen at the Prince of Wales' Theatre.

The Vaudeville, which closed some time ago, is not to be opened until after Lent. It is probable that the curtain will rise on The Last Straw, which is a revised version by R. Horner of L'Article 231. Thomas Thorne is said to be dissatisfied with the latter's title, suggestive.

Eade Montefiore has secured the English rights of This World of Ours, by Seymour Hicks. The piece will be seen on tour next Autumn.

A sister of Hall Caine, the author, will shortly make her debut in London as an actress.

Salvini acts rarely nowadays. During the present season he will appear five or six times as Iago. Othello will be acted by Maggi, a famous Italian tragedian. Salvini manages his own theatre in Florence, the Teatro Tommasso Salvini.

The Oldfield House scheme is said to have died a natural death.

Here is the plot of Oscar Wilde's new play, Lady Windermere's Fan: Lady Windermere, a devoted and puritanical young wife, hears that her husband has an intrigue with a certain Mrs. Erlynne, a divorced woman. Her husband asks her to invite the woman to her house to meet her friends, and, upon her refusal, insists upon her doing so. She threatens to insult Mrs. Erlynne if she appears, but does not do so, taking her revenge by accepting the lover-like attentions of Lord Darlington, to whose rooms she repairs after the ball. Here she is followed by Mrs. Erlynne, who persuades her to return home; but before she can do so her husband and other men enter the room with Lord Darlington. She secretes herself but her husband finds her fan and demands an explanation. Mrs. Erlynne claims it as hers, and so loses the sympathy of a man she is about to marry and also that of Lord Windermere. It is shown that Mrs Erlynne is really the mother of Lady Windermere, and has used the relationship as a means of re-establishing herself in society. All this, however, she sacrifices to save her daughter from the fate she herself has found so bitter, and she disappears from her daughter's world without even revealing to her the tie which binds them. The play has not been enthusiastically received by the London critics, but they find a good deal to praise in it. Marion Terry as Mrs. Erlynne has the great acting part, and does it full justice.

The Bohemian, by L. N. Parker, recently produced at the Globe Theatre, met with the harshest kind of criticism, the "faint praise that damns."

Nannie Harding plays the principal role in The Mountebank, on tour.

Melba's sister is about to be married in Melbourne. She is said to have a very delightful voice.

The season of Chinese drama in Melbourne has been quite successful. A recent "play" opened with the arrival of an English missionary, his wife and a brace of redeemed lepers, at a Chinese town, represented by a few yards of tapestry hanging on a clothesline. There is a row between the missionary and the Chinese and the Britisher is sentenced to death. No one interferes to rescue him and he takes leave of life in novel and pleasing fashion, neatly done up in a barrel lined with spikes, his face turned to the burning sun (a tallow dip behind a sample of yellow gauze) and his eyelids cut off. The Australian *Bulletin* remarks that the occasion was celebrated by the orchestra playing "the darndest music ever heard out of Shool."

The Barnum and Bailey Show is expected to visit Australia.

Here's a funny ad. from a Sydney paper. "The Theatre Royal Hotel, Sydney, has lately changed hands, and is now under entirely new management. A splendid stock of wines, spirits, liqueurs, and cigars has been laid in, and an altogether new feature is provided in the shape of an American bar, where all the strange, curious, and refreshing drinks known in the United States can be obtained. Their name is legion, but among them may be mentioned champagne cocktails, gin fizz, milk punch, mint julep, probably the oldest liquor known to man, imperial punch, Manhattan cocktails, and many others."

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them on time to reach us Friday.

DRAMATIC COMPANIES.

A FAIR REL OF MONEY (Eastern): Baltimore, 7-9., March 7-12, Brooklyn, E. D., 14-19.

ALVIN JOSLIN: Middleport, S. C., March 8, Athens, 9-10.

ALL THE COMFORTS OF HOME: Chicago, Ill., March 7-12, Kansas City, Mo., 14-16, San Francisco, Cal., 21-April 2.

ANNIE MITCHELL: Bellefonte, Pa., March 7-12.

ALBA HEYWOOD: Hope, Ark., March 8, Clarksville, Tex., 9, Paris 10, Honey Grove 11, Bonham 12, Dennison 14, Gainesville 15, Denton 16, McKinney 17, Greenville 18, Jefferson 19, Corsicana 21, Waxahachie 22, Cleburne 23, Marlin 24, Waco 26.

A BREEZY TIME: Delaware, O., March 8, Chillicothe 9, Maysville, Ky., 10, Mt. Sterling 11, Lexington 12, Jackson, Tenn., 14, 15, Brownsville 16, Memphis 17-19.

A. M. PALMER STOCK: Brooklyn, N. Y., March 7-12.

ALABAMA: St. Paul, Minn., March 7-12, Milwaukee, Wis., 14-19.

A FAIR REBEL: Memphis, Tenn., March 7-9, Cairo, Ill., 10, Paducah, Ky., 11, Hopkinsville 12, Nashville, Tenn., 14-17, Louisville, Ky., 17-19, Springfield, O., 22, Dayton 23, Indianapolis, Ind., 24-26.

BLUE JEANS: New York city Jan. 4—indefinite.

BOTTOM OF THE SEA: Chicago, Ill., Feb. 22-March 12.

BILL NYE COMEDY: Middletown, O., March 8, Dayton 9, Springfield 10, Canton 11, Wheeling, W. Va., 12, Pittsburg, Pa., 13-19, Detroit, Mich., 21-26, Buffalo, N. Y., 28-30.

BALDWIN-MELVILLE: Vicksburg, Miss., March 7-12.

BLACK THORN: Kokomo, Ind., March 8, Anderson 9, Richmond 10, Greensburg 11, Columbus 12.

BEATRICE STRATFORD: Montreal, P. Q., March 7-12.

BOBBY GAYLOR: Spokane Falls, Wash., March 8, Missoula, Mont., 9, Butte 10-12.

BELOW ZERO: Aurora, Ind., March 8, Newcastle 9, Anderson 10, Lebanon 12.

BLUE JEANS: Milwaukee, Wis., March 7-12.

CAMILLE TOWNSEND: Sarnia, Ont., March 8, 9, Petrolia 10-12, London 14-19.

CLARK COMEDY: Columbus, Ga., March 8.

CITY DIRECTORY (No. 2): Memphis, Tenn., March 7-9.

CHARLES J. STEVENSON: Oswego, N. Y., March 7-12.

CARRIE LOUIS: Bowling Green, O., March 7-12, Lima 14-19.

COLD DAY: Lyons, Ia., March 8, Vinton 9, Mason City 10, Decorah 11.

COUNTY FAIR: Houston, Tex., March 8, Galveston 9, 10, Austin 11, 12.

CRAZY LOT: Sault Ste. Marie, Mich., March 8, Petoskey 9, Sheboygan 10, Standish 11, East Tawas 12.

CITY DIRECTORY: Brooklyn, E. D., March 7-12.

CARROLL JOHNSON: Philadelphia, Pa., March 7-12, Boston, Mass., 14-19, Albany, N. Y., 21, Poughkeepsie 22, Little Falls 23, Waterbury 24, Utica 25, Gloversville 26.

CHICAGO COMEDY (Berlain's): Fort Atkinson, Wis., March 7-12.

CLAY CLEMENT: Paris, Tex., March 8, Texarkana 9, Marshall 10, Jefferson 11, Baton Rouge, La., 12, New Orleans 13-19, Galveston, Tex., 21, 22, Houston 23, 24, Brenham 25.

CORSE PAYTON: St. Joseph, Mo., March 7-12, Topeka, Kans., 14-19.

CHARLES T. ELLIS: Albany, N. Y., March 14-16, Newark, N. J., 17-19, Boston, Mass., 21-26.

COLUMBIA STOCK: Champaign, Ill., March 8, 9.

CLEMENCEAU CASE: Ithaca, N. Y., March 10.

CHARITY BALL: Baltimore, Md., March 7-12.

CHAS. A. GARDNER: Kansas City, Mo., March 6-12.

COUNTRY CIRCUS: New York city Dec. 29—indefinite.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Amesbury, Mass., March 8.

DR. BILL: Newark, N. J., March 7-12, New York city 14-19, Jersey City, N. J., 21-26.

DEVIL'S MINE: Boston, Mass., March 7-12, Albany, N. Y., 17-19, Newark, N. J., 21-26.

DELANGE AND RISING: Kansas City, Mo., March 8, 9.

DOT PUTNAM: Moundsville, W. Va., March 7-12.

DOWLING-HASSON: Des Moines, Ia., March 8, Cedar Rapids 10.

DOWN ON THE FARM: Newark, N. J., March 7-12.

DEAR IRISH BOY: Paterson, N. J., March 10-12, New York city 14-19, Providence, R. I., 21-26.

DANIEL SULLY: St. Louis, Mo., March 6-12.

DARK SECRET: Waterbury, Conn., March 8, Birmingham 9, Meriden 10, New Britain 11, Bristol 12, Northampton, Mass., 14, 15, New Haven, Conn., 16.

DEVIL'S AUCTION: Minneapolis, Minn., March 7-12.

DANIEL BOONE: Girardsville, Pa., March 8, Danville 9, Nanticoke 10, Bloomsburg 11, Boonton, N. J., 12.

DAN-GERS OF A GREAT CITY: Toronto, Ont., March 7-12.

EUNICE GOODRICH: Quincy, Ill., March 7-12, Terre Haute, Ind., 14-19, Decatur, Ill., 21-26.

E. S. WILLARD: Pittsburg, Pa., March 7-12, Philadelphia 14-19, Washington, D. C., 21-26.

EVANGELINE: Boston, Mass., March 14-26.

EIGHT BELLS: Harlem, N. Y., March 7-12, Jersey City, N. J., 14-19, Philadelphia, Pa., 21-26.

EFFIE ELLSLER: Omaha, Neb., March 8, Sioux City, Ia., 9, 10, Lincoln, Neb., 11, 12.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

E. H. SOTHERN: Brooklyn, N. Y., March 7-12.

ENGLISH ROSE: New York city March 8—indefinite.

EDWIN ARDEN: Wilmington, Del., March 8, 9, Reading, Pa., 10, 11.

FANNY DAVENPORT: Boston, Mass., Feb. 29-March 12.

FLOY CROWELL: Honesdale, Pa., March 7-12.

FRANK DANIELS: Brooklyn, E. D., March, 7-12, Providence, R. I., 14-19, Brooklyn, N. Y., 21-26.

FRANK S. DAVIDSON: Evans City, Pa., March 8, Beaver Falls 9.

FRANK I. FRAYNE: Butler, Pa., March 8, New Castle 9, Warren, O., 10, Alliance 11, Massilon 12, St. Louis, Mo., 21-26.

FANNY RICE: Springfield Mass., March 8, Westfield 9, New Haven, Conn., 12, 12.

FREDERICK WARDE: San Francisco, Cal., March 7-19, Sacramento 24, 25.

FAST MAIL (Northern): Rochester, N. Y., March 7-12, Syracuse 14-16, Oswego 17, Watertown 18, Brockville, Ont., 19, Montreal, P. Q., 21-26.

FAST MAIL (Southern): Indianapolis, Ind., March 7-12.

FROST-FANSHAWE: Pittsfield, Mass., March 7-12.

FABIO ROMANI: Hazleton, Pa., March 8, Shenandoah 9, Scranton 10, Carbondale 11, Binghamton, N. Y., 12.

FREDERICK PAULDING: Detroit, Mich., March 7-12, Pittsburg, Pa., 14-19.

FRANK LINTON: Springfield, Mo., March 7-12, Hot Springs, Ark., 14-19.

FAT MEN'S CLUB: Nashville, Tenn., March 7-12, Louisville, Ky., 14-19, Chicago, Ill., 21-April 9.

FANTASMA (Hanlon's): Dubuque, Ia., March 8, La Salle, Ill., 9, Joliet 10, Bloomington 11, 12, Chicago 14-19, Logansport, Ind., 21, 22, Elkhart 23, 24, Kalamazoo, Mich., 25-26.

GUS WILLIAMS' OLD MOHAWK: Brooklyn, N. Y., March 7-12, Philadelphia, Pa., 14-19, Coatesville 21, Reading 22, 23, Lebanon 24, Columbia 25.

GRAY AND STEPHENS: Pittsburg, Pa., March 7-12, Baltimore, Md., 14-19, Washington, D. C., 21-26.

GERMAN LILLIPUTIANS: St. Louis, Mo., Feb. 29-March 12, Cincinnati, O., 21-26.

GUS WILLIAMS: Sioux City, Ia., March 8, Fremont, Neb., 9, Lincoln 10, Beatrice 11, Topeka, Kans., 12, Denver, Col., 14-19, Pueblo 21, Colorado Springs 22, Trinidad 23, Las Vegas 24, Albuquerque, N. Mex., 25, El Paso, Tex., 26.

GREAT METROPOLIS: Chicago, Ill., March 6-12.

GAILEY SLAVE: Baltimore, Md., March 7-12.

GEORGE C. STALEY: Chelsea, Mass., March 11, Lynn 12, Marlboro 14.

GOLDEN DAYS: Huntingdon, Pa., March 8, Cumberland, Md., 9, Connellsville, Pa., 10, Uniontown 11, McKeesport 12, Johnstown 14, Greensburg 15, Irwin 16.

GLORIANA: New York city Feb. 15—indefinite.

HETTIE BERNARD CHASE: Hoosick Falls, N. Y., March 8, Saratoga 9, Glens Falls 10, Mechanicsville 11, Poughkeepsie 12, Newburg 14, Amsterdam 15, Gloversville 16, Little Falls 17, Lion 18, Utica 19, Norwich 21, Cortland 22, Binghamton 23, Elmira 24.

HOSS AND HOSS: Johnstown, N. Y., March 8, Cohoes 9.

HENRY E. DIXEY: Brooklyn, E. D., March 7-12.

HONEST HEARTS AND WILLING HANDS: Minneapolis, Minn., March 7-12, Chicago, Ill., 13-26.

HUNTLEY COMEDY: Plaquemine, La., March 8, 9, Donaldsonville 10-12, Pensacola, Fla., 14-17, Mobile, Ala., 21-26.

HOLDEN COMEDY: Freeport, Ill., March 7-12.

HELD BY THE ENEMY: Chicago, Ill., March 14-19.

HANDS ACROSS THE SEA: Providence, R. I., March 7-12.

HELEN BARRY: Detroit, Mich., March 7-12, Jackson 14, Kalamazoo 15, Grand Rapids 16, East Saginaw 17, Bay City 18, Port Huron 19, Toronto, Ont., 21-26.

HARDIE AND VON LEER: Stockton, Eng., March 7-12, Aberdeen, Scot., 14-19, Dundee 21-26.

HOLE IN THE GROUND: Montgomery, Ala., March 8, Selma 9, Columbus, Ga., 10, Macon 11, Savannah 12, Charleston, S. C., 14, Augusta, Ga., 15, Atlanta 16, 17, Birmingham, Ala., 18, Chattanooga, Tenn., 19.

HIS NIBS THE BARON: Grand Rapids, Mich., March 7-12, Detroit 14-19, Toledo, O., 21-26.

IDA VAN CORTLAND: Green Bay, Wis., March 7-12.

IVY LEAF: Washington, D. C., March 7-12, Pittsburg, Pa., 14-19.

IRISH LUCK: Philadelphia, Pa., March 7-12.

INSIDE TRACK: Richmond, Va., March 8-10.

IRISHMAN'S LUCK: Buffalo, N. Y., March 7-12.

JOSEPH HAWORTH: New York city March 7-12.

J. H. WALLICK: Kansas City, Mo., March 7-12, Omaha, Neb., 13-16, Lincoln 17, St. Joseph, Mo., 18, 19, Leavenworth, Kans., 21, Lawrence 22, Topeka 23, 24, Atchison 25.

JOSEPH MURPHY: Milwaukee, Wis., March 9, 10, Madison 11, Racine 12.

JULIA MARLOWE: Pittsburg, Pa., March 7-12, Toronto, Ont., 14-19.

JUSTIN ADAMS: Seneca Falls, N. Y., March 7-9, Weedsport 10-12.

JOSEPHINE CAMERON: Savannah, Ga., March 8, 9, Atlanta 14, 15, Opelika, Ala., 16, 17, Selma 18, 19.

JENNIE HOLMAN: Ennis, Tex., March 7-12.

JAMES O'NEILL: Hastings, Neb., March 8, Grand Island 9, Beatrice 10, Lincoln 11, 12, Lawrence 14, Topeka 15, St. Joseph, Mo., 16, Kansas City 17-19, Fort Smith, Ark., 21, Joplin, Mo., 22, Carthage 23, Springfield 24.

JANE: Philadelphia, Pa., March 7-12.

JOHN DILLON: San Diego, Cal., March 9, Los Angeles 14, 15.

JOSEPH JEFFERSON: San Francisco, Cal., March 7-12, Ogden, Utah, 21, Salt Lake City 22, Denver, Col., 24-26.

JAMES B. MACKIE: Cumberland, Md., March 9, Uniontown, Pa., 10, Connellsville 11, McKeesport 12, Johnstown 14, Greensburg 15, Latrobe 16, Altoona 17, Harrisburg 18, Columbia 19, Lancaster 21, Pottsville 22, Shenandoah 23, Shamokin 24, Mahanoy City 25.

JAMES REILLY: Bridgeport, Conn., March 8, 9, New Haven 10, 11, Seymour 12, Birmingham 14, Waterbury 15, Meriden 16, Danbury 17, Hartford 18, Willimantic 19.

JARBEAU COMEDY: Boston, Mass., March 7-12.

JIM THE WESTERNER: New York city, March 7-12.

J. K. EMMET: New York city March 7-12.

JANE (No. 2): Terre Haute, Ind., March 8, Evansville 9, Louisville, Ky., 10-12.

KIDNAPPED: Cincinnati, O., March 6-12.

KNOTTY AFFAIR: Philadelphia, Pa., March 7-12.

KATIE EMMETT: New Bedford, Mass., March 8, Springfield 9, Hartford, Conn., 10, New Haven 11, Bridgeport 12, Brooklyn, N. Y., 14-19, New York city 21-26.

KIRK ARMSTRONG: Huntington, Ind., March 8, Van Wert, O., 9, Columbus 10-12.

KATIE PUTNAM: Rock Springs, Wyo., March 8, Rollins 9, 10, Lamarie 11, 12, Cheyenne 14, 15, Grand Island, Neb., 16, Lincoln 18, 19.

KITTIE RHOADES: Amsterdam, N. Y., March 7-12, Saratoga 14-19.

KAJANKA: Detroit, Mich., March 7-12.

KEEP IT DARK: Waltham, Mass., March 8, Lynn 9, Lowell 10, Lawrence 11, Haverhill 12.

LILLIAN LEWIS: New Orleans, La., March 6-12.

LATER ON: Buffalo, N. Y., March 8, 9, Indianapolis, Ind., 10-12.

LITTLE NUGGET: St. Louis, Mo., March 14-19.

LEWIS MORRISON: Charleston, W. Va., March 8, Parkersburg 9, Zanesville, O., 10, 11, Lancaster, 12, Columbus 14-16, Indianapolis, Ind., 21-23, Terre Haute 24-26.

LYCEUM THEATRE (Frohman's): New York city, Nov. 16—indefinite.

LIMITED MAIL: St. Louis, Mo., March 7-12, Kansas City, 13-19.

LOST IN NEW YORK: Philadelphia, Pa., March 7-12, Hornellsville, N. Y., 14, Olean 15, Bradford, Pa., 16, Salamanca, N. Y., 19, Oil City, Pa., 18, Titusville 19.

LYCEUM THEATRE (Sharpley's): West Liberty, Ia., March 7-12.

LITTLE LORD FAUNTLEROY: Ilion, N. Y., March 8, Little Falls 9, Albany 10-12, Gloversville 14, Johnstown 15, Glens Falls 16, Ballston Spa 17, Troy 18, 19, Hudson 21, Catskills 22, Kingston 23, Poughkeepsie 24, Middletown, 25.

LEONZO BROTHERS: Plainfield, N. J., March 7-12, Sunbury, Pa., 14-19.

LITTLE LORD MACLEROY: Cannonsburg, Pa., March 8, Washington 9, Wheeling, W. Va., 10-12.

LITTLE TRIXIE (May Robbins): Springfield, Mo., March 9, Joplin 10, Carthage 11, Parsons, Kan., 12, Oswego 14, Columbus 15, Pittsburg 16, Fort Scott 17, Iola 18, Burlington 19, Emporia 21, Osage City 22, Topeka 23, Lawrence 24, Garnette 25.

LAFAYE COMBINATION: Davis, W. Va., March 8, Hyndman, Pa., 11, Frostburg, Md., 12.

LAWRENCE RUSSELL: Goshen, N. Y., March 8, Carbondale, Pa., 9, Olyphant 10, Archbald 11, Pittston 12.

MR. WILKINSON'S WIDOWS: Manchester, N. H., March 8, Portland, Me., 9, Lynn, Mass., 10, Lowell 11, Laconia, N. H., 12, Providence, R. I., 14-19.

MR. AND MRS. KENDAL: New York city March 7-19, Washington, D. C., 21-26.

MORA-WILLIAMS: Elmira, N. Y., March 7-12, Auburn 21-26.

MINNA GALE: Portland, Ore., March 7-12, Spokane Falls, Wash., 14, 15, Salt Lake City, Utah, 16-19, Denver, Col., 21-26.

MAGGIE MITCHELL: Eau Claire, Wis., March 8, Stillwater, Minn., 9, West Superior, Wis., 10, Duluth, Minn., 11, 12, Minneapolis 14-19, St. Paul 21-26.

MY JACK (Walter Sanford's): Chicago, Ill., Feb. 29-March 12.

MARGARET MATHER: Cleveland, O., March 7-12.

MASTER AND MAN: Montreal, P. Q., March 7-12.

MR. POTTER OF TEXAS: Philadelphia, Pa., March 7-12.

MELVILLE SISTERS: Portsmouth, O., March 7-12, Marietta 14-19, Bellaire 21-26.

MR. BARNES OF NEW YORK: Cincinnati, O., March 7-12, Dayton 14, Chillicothe 15, Springfield 16, Hamilton 17, Muncie, Ind., 18, Fort Wayne 19, Lafayette 21.

MIDNIGHT ALARM (Pearson's, A): Anderson, Ind., March 7, Muncie 8, Marion 10, Logansport 11, Chicago, Ill., March 14-26.

MESTAYER VAUGHN: Washington, D. C., March 7-12, Baltimore, Md., 14-19, New York city 21-April 2.

MADAME MODJESKA: St. Louis, Mo., March [illegible], Quincy 16, Kansas City, Mo., 17-19, Topeka, Kans., 21, St. Joseph, Mo., [illegible]

MARIE HUBERT FROHMAN: Greenville, O., March 8, Urbana 9, Washington C. H. 10, Circleville 11, Newark 12, Lancaster 14, Dayton 15, 16, Middletown 17, Lexington 18, 19.

MR. AND MRS. SIDNEY DREW: Denver, Col., March 7-12.

MACCABEE COMEDY: Imlay City, Mich., March 8.

MABEL HEATH: Belle Vernon, Pa., March 8.

MCKENNA'S FLIRTATION: Chic ago, Ill., Feb. 29-March 12.

MR. KANDLAS COMEDY: Friend, Neb., March 8, Fremont 9, York 10, Aurora 11, Hastings 12.

MAUD GRANGER: Nanaimo, B. C., March 6, Victoria 9-11, Port Townsend, Wash., 12, Seattle 14-16, Tacoma 17, 18, Ellensburg 19, Spokane Falls 21-23, Missoula, Mont., 25, Helena 26-28.

MEININGER STOCK: Chicago, Ill., Feb. 29-March 12.

MR. WILKINSON'S WIDOWS: Denver, Col., March 7-12, Aspen 14, Leadville 15, Salida 16, Pueblo 17, Colorado Springs 18, Trinidad 19, Las Vegas 21, Albuquerque 22, Deming 23, El Paso 24, Silver City 25, Tucson 26, Phoenix 28, 29.

MME. JANAUSCHEK: Washington, D. C., March 7-12, Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.

MISS HELYETT: Harlem, N. Y., March 7-12, Pittsburg, Pa., 14-19, Brooklyn, N. Y., 21-26.

MATTIE VICKERS: Battle Creek, Mich., March 8, Lansing 9, Owosso 10, Bay City 11, 12.
MILTON NOBLES: La Salle, Ill., March 8, Streator 9, Springfield 10, Peoria 11, Galesburg 12, Bloomington 14, Rock Island 15.
MEN AND WOMEN: Syracuse, N. Y., March 3, 4, Rochester 10-12, Auburn 14, Utica 15, Herkimer 16, Watertown 17, Ogdensburg 18, Ottawa, Ont., 19, Montreal, P. Q., 21-26.
MONEY MAD: Boston, Mass., March 7-12.
NEFF COMEDY: Purcell, Ind. Ter., March 7-12.
NEWTON COMEDY: Peabody, Kans., March 8, 9, Council Grove 10, 11, Osage City 12, 13.
NIOBE: St. Louis, Mo., March 7-12.
NATURAL GAS: Pittsburg, Pa., March 7-12.
NAT C. GOODWIN: Rochester, N. Y., March 7-9, Utica 10, New York city 14-19, Newark, N. J., 21-26.
NOSS JOLLITIES: Fairfield, Ia., March 8, Washington 9, Oskaloosa 10, Greenville 11, Newton 12, Boone 14, Webster City 15, Cedar Falls 16, Waterloo 17, Vinton 18, Marion 19, Anamosa 21, Maquoketa 22, Savanna, Ill., 23, Polo 24, Monroe, Wis., 25, Broadhead 26.
N. S. WOOD: Chicago, Ill., March 6-12, St. Louis, Mo., 14-19.
OH, WHAT A NIGHT: Burlington, Ia., March 8, Galesburg, Ill., 9, Fort Madison, Ia., 10, Albia 11, Oskaloosa 12.
OLD, OLD STORY: New Orleans, La., March 1-20.
OLIVER D. BYRON: Paterson, N. J., March 7-9, Hoboken 10-13, Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
ONE OF THE FINEST: Philadelphia, P., March 7-12, Brooklyn, N. Y., 14-19, New York city 21-26.
ON THE FRONTIER (No. 2): Keighley, Eng., March 7-12, Rotherham 14-19, Wednesbury 21-26.
OUR BOYS AND GIRLS: Wilmington, Del., March 9.
OLD JED PROUTY: Philadelphia, Pa., March 7-12.
O'DOWD'S NEIGHBORS: Detroit, Mich., March 7-12.
OLD HOMESTEAD: Wilmington, Del., March 8, Trenton, N. J., 9, 10, Plainfield 11, Elizabeth 12, Newark 14-19, Jersey City 21-26
OUR IRISH VISITORS: Wellington, Kans., March 8, Arkansas City 9, Winfield 10, Wichita 11, McPherson 12.
ONLY A FARMER'S DAUGHTER (Voorhees): Leesburg, Fla., March 7, 8, Orlando 9, Kissimmee 10, Sanford 11, De Land 12, Titusville 14, 15, St. Augustine 16, 17, Palatka 18, 19, Jacksonville 21, 23, Fernandina 24, Waycross, Ga., 24, Thomasville 25, 26.
OUR COUNTRY COUSIN: Louisville, Ky., March 7-12.
OLD HOMESTEAD (Denman Thompson): Chicago, Ill., March 7—indefinite.
ONE OF THE BRAVEST: Brooklyn, E. D., March 7-12.
OLE OLSON (Western): Soracco, N. Mex., March 9, Albuquerque 10, Santa Fe 11, Las Vegas 12, Trinidad, Col., 14, La Junta 15, Dodge City, Kans., 17, Great Bend 17, Nickerson 18, Hutchinson 19.
PEOPLE'S THEATRE (Henry's): No. Attleboro, Mass., March 7-12.
PATTI ROSA: Salt Lake City, Utah, March 7, 8, Ogden 9, Logan 10, Pocatello, Idaho, 11, Boise City 12, Pendleton, Ore., 14, Walla Walla, Wash., 15, 16, Portland, Ore., 17-19, Olympia, Wash., 21, Tacoma 22, 23, Victoria 24, Seattle 25, 26.
POWER OF THE PRESS: Chicago, Ill., March 6-12, St Paul, Minn., 14-19, Minneapolis 21-26.
PAY TRAIN: Elkhart, Ind., March 8, La Porte 9, Racine, Wis., 10, Milwaukee 11-13, Michigan City, Ind., 14, Niles, Mich., 15, Jackson 16, East Saginaw 18, Bay City 19, Detroit 21-26.
PAT ROONEY: Buffalo, N. Y., March 7-12, Jamestown 14, Bradford, Pa., 15, Binghamton, N. Y., 16, Paterson, N. J., 17-19.
PAIR OF TRAMPS: Greensboro, N. C., March 8, Morristown, Tenn., 9, Cleveland 10.
PAIR OF KIDS: Louisville, Ky., March 7-12.
PETE BAKER: Rome, N. Y., March 8, Oneida 9, Gloversville 10, Palmyra 11, Batavia 12, Rochester 13-19, Buffalo 21-26.
PITOU STOCK: New York city March 7-19.
PAUL KAUVAR: Tiffin, O., March 8, Wooster 9, Akron 10, Salem 11, Coshocton 12, Pittsburg, Pa., 14-19, Philadelphia 21-26.
PULSE OF NEW YORK: Lynchburg, Va., March 8, Norfolk 9, 10, Richmond 11, 12.
PAIR OF JACKS: Mexico, Mo., March 8, Jacksonville, Ill., 9, Alton 10, Joliet 11, Lansing, Mich., 12, **PRIVATE SECRETARY**: Sandusky, O., March 8, 9, Findlay 10, Lima 11, Springfield 12.
PRINCE AND PAUPER: Canton, O., March 12, Youngstown 14, Beaver Falls, Pa., 15, Erie 16, Jamestown, N. Y., 17, Bradford, Pa., 18, Warren 19, Corry 21, Meadville 22, Franklin 23, Oil City 24.
PRISONER OF WAR: Hamilton, O., March 8, Franklin 9, Piqua 10, Urbana 11.
PARAGON THEATRE: Springfield, Mo., March 7-12, Aurora 14-19, Weir City, Kan., 21-23.
ROBERT MANTELL: Galveston, Tex., March 8, Austin 9, 10, San Antonio 11, 12, Austin 14, 15, Fort Worth 16, 17, Dallas 18, 19.
R. D. MACLEAN-MARIE PRESCOTT: Cleveland, O., March 7-12, Warren 14, Akron 15, Mansfield 16, Sandusky 17, Toledo 18, 19, Cincinnati 21-26.
ROBERT MCGINLEY: Littleton, Col., March 8, 9, Colorado City 11, 12.
RAYMOND COMEDY: Buffalo, Ill., March 7-12.
RUNAWAY WIFE: Junction City, Kan., March 8, Salina 9, Manhattan 10, Beatrice, Neb., 12, Lincoln 14, 15, Fremont 16, Omaha 17-19.
ROBE COGHLAN: Jersey City, N. J., March 7-12, Harlem, N. Y., 14-19, Brooklyn 21-26
ROLAND REED: New Orleans, La., March 6-12.
ROSINA VOKES: Chicago, Ill., Feb. 29-March 12, Detroit, Mich., 14-19, Cleveland, O., 21-26
RHEA: Pittsburg, Pa., March 7-12.
RAY L. ROYCE: Charlottesville, Va., March 8, Staunton 9.
RICHARD MANSFIELD: New York city Feb. 15-April 16.
SKIPPED BY THE LIGHT OF THE MOON: Atlanta, Ga., March 8, Chattanooga, Tenn., 9, Knoxville 10, Bristol 11, Roanoke, Va., 12, Lynchburg 14, Staunton 15, Charleston 16.
SOCIAL SESSION: Olean, N. Y., March 8, Bradford, Pa., 9, Salamanca, N. Y., 10, Jamestown 11, Erie, Pa., 12.
SARAH BERNHARDT: Milwaukee, Wis., March 8, Grand Rapids, Mich., 10, East Saginaw 11, Toledo, O., 12, Detroit, Mich., 14, Cleveland, O., 15, 16, Buffalo, N. Y., 18, 19.
STUART ROBSON: Tacoma, Wash., March 8, 9, Seattle 10-12, Portland, Ore., 14-19, Butte, Mont., 22, Helena 23.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Marshalltown, Ia., March 8, Cedar Rapids 9, Iowa City 10, Muscatine 11, Moline, Ill., 12, Davenport 14, Lyons, Ill., 15, Sterling 16, Aurora 17, Joliet 18, Marion, Ind., 19, Crawfordsville 21, Terre Haute 22.
SPIDER AND THE FLY: San Bernardino, Cal., March 9, Los Angeles 10-12, San Francisco 14-26.
SUPERBA (Hanlons'): Los Angeles, Cal., March 7-12, Sacramento 14-19, Portland, Ore., 21-26.
SOL. SMITH RUSSELL: Poughkeepsie, N. Y., March 8, Danbury, Conn., 9, New Haven 10, Hartford 11, 12, Springfield, Mass., 14, New Bedford 16, Lowell 18, Lynn 19, Boston 21-26.
SINBAD: Chicago, Ill., March 7-19.
SHENANDOAH: Lowell, Mass., March 8, Nashua, N. H., 9, Haverhill, Mass., 10, Manchester, N. H., 11, 12.
SADIE MARTINOT: Boston, Mass., March 7-19
SPOONER DRAMATIC: Piano, Ill., March 7-12.
SI PLUNKARD: Greenville, O., March 8, Winchester, Ind., 9, Kankakee, Ill., 10, Defiance, O., 12.
STILL ALARM: Brooklyn, N. Y., March 7-12, Harlem 14-19, Boston, Mass., 21-26.
SOAP BUBBLE: Montreal, P. Q., March 7-12.
SPOONER COMEDY: Council Bluffs, Ia., March 7-12.
SACKETT COMEDY: Grand Lodge, Mich., March 8, 9, Fowlersville 10-12.
SADIE SCANLAN: Syracuse, N. Y., March 7-12.
TEXAS STEER: Baltimore, Md., March 7-12, Washington, D. C., 14-19.
THOS. W. KEENE: Boston, Mass., March 7-12.
TWO SISTERS: Kansas City, Mo., March 7-12, Topeka, Kans., 14, Beatrice, Neb., 15, Lincoln 16, Omaha 19, 20, Des Moines 21, Ottumwa 22, Burlington 23, Davenport 24, Dubuque 25.
TUXEDO: New York city March 7—indefinite.
THE VENDETTA: Bridgeport, Conn., March 8, New Haven 9, 10, Hartford 11, 12.
THE SOUDAN: Canton, O., March 8, Fort Wayne, Ind., 10.
THE HUSTLER: Brooklyn, N. Y., March 7-12.
TWO OLD CRONIES (Wills'): Philadelphia, Pa., March 7-12, Lancaster 14, Westchester 15, Wilmington, Del., 16, 17, Stamford, Conn., 18, So. Norwalk 19, Port Jervis, N. Y., 21, Middletown 22, Hoboken, N. J., 24-26.

TEN NIGHTS IN A BAR-ROOM (Brehm's): Salem, Ill., March 12.
THOS. E. SHEA: Warren, Pa., March 7-12.
THE DAZZLER: New Haven, Conn., March 8, Bridgeport 9, Springfield, Mass., 10, Worcester 11, 12, Boston 14-19, Lawrence 21, Haverhill 22, Salem 23, Manchester, N. H., 24, Holyoke, Mass., 25, Hartford, Conn., 26
TWO JOHNS: Muncie, Ind., March 10, Fort Wayne 11, Wabash 12, Lafayette 14, Kankakee, Ill., 15, Streator 16, Peoria 17, Pekin 18, Springfield 19, St. Louis, Mo., 20-26.
TRAIN WRECKERS: Milwaukee, Wis., March 8, 9.
THE ENSIGN: Boston, Mass., Feb. 29-March 12, Philadelphia, Pa., 14-26.
TWO OLD CRONIES (Anderson's): St. Paul, Minn., March 6-12.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
THE STOWAWAY: New Britain, Conn., March 8, Norwalk 9, Wilmington, Del., 11.
UNCLE TOM'S CABIN (Middaugh's): Evanston, Wyo., March 8, Rawlins 9, Laramie 10, Greeley, Col., 11, Cheyenne, Wyo., 12, No. Platte, 14, Lexington 15, Kearney 16, Grand Island 17, Columbus 18, Fremont 19, Missouri Valley, Ia., 21, Dunlap 22, Denison 23, Manning 24, Carroll 25, Boone 26.
U AND I: Milwaukee, Wis., March 6-12, Chicago, Ill., 13-19, Pittsburg, Pa., 21-26.
UNCLE RUBE: Towanda, Pa., March 9, Athens 10, Waverly, N. Y., 11, Athens, Pa., 12.
ULLIE AKERSTROM: Thomaston, Conn., March 8, 9, Waterbury 10-12, Danbury 14-16, Birmingham 17-19, Westfield, Mass., 21-23, Northampton 24-26.
UNCLE TOM'S CABIN (Marney's): Lawrenceburg, Ind., March 9.
WHITE SLAVE: Newark, N. J., March 7-12, Philadelphia, Pa., 14-19.
WORLD AGAINST HER (Agnes Wallace-Villa): Norwalk, Conn., March 8, Passaic, N. J., 9, Frankford, Pa., 10, Camden, N. J., 11, 12, Washington, D. C., 14-19, Hagerstown, Md., 21, Martinsburg, W. Va., 22, Cumberland, Md., 23, Uniontown, Pa., 24.
WM. H. CRANE: New York city Jan. 12—indefinite.
WIDE, WIDE WORLD: Albany, N. Y., March 7-9, Troy 10-12, Rochester 14-16, Syracuse 17-19.
WAITE COMEDY: Lebanon, Pa., March 7-12.
WALKER WHITESIDE: Steubenville, O., March 8, East Liverpool 9, 10, Alliance 11, 12.
W. H. RIGHTMIRE: Baltimore, Md., March 7-12.
WORLD (Little's): Georgetown, Ky., March 8, Mt. Sterling 9, Nicholasville 10, Winchester 11.
WADE-LEROYLE: St. Peter, Minn., March 9, 10, Tracy 11, 12, Lake Benton 14, 15, Elkton, So. Dak., 16, 17, Brookings 18, 19, De Smet 21, 22, Salem 23, 24.
YON YONSON: New York city March 7-12, Brooklyn, E. D., 14-19.

OPERA AND CONCERT.

ARIEL-THOMAS CONCERT: Springfield, Mo., March 8, Pleasant Hill 9, Sedalia 10, Chillicothe 11, Louisiana 12, Hannibal 14, St. Louis 15, Abingdon, Ill., 16, Mt. Sterling 17, Pittsfield 18, Lincoln 19.
ADELINA PATTI: Rochester, N. Y., March 8, Albany 11.
AMERICAN BAND (Reeves'): Bristol, Conn., March 8, Waterbury 9, Southington 10.
AGNES HUNTINGTON: Philadelphia, Pa., March 7-19.
ABBEY-GRAU OPERA: New York city Dec. 14—indefinite.
ARONSON OPERA: Cincinnati, O., March 7-12.
BAKER OPERA (A): Wilkesbarre, Pa., March 7-12.
CORINNE OPERA BURLESQUE: Pueblo, Col., March 8, Colorado Springs 9, Salida 10, Leadville 11, Aspen 12, Salt Lake City, Utah, 14-16, Provost 17, Ogden 18, 19, Sacramento, Cal., 21, 22, Ceylon 23, San Jose 24.
CONREID OPERA: Sacramento, Cal., March 8, 9, Oakland 10, San José 11, Fresno 12, San Diego 14, Riverside 15, San Bernardino 16, Los Angeles 17-19.
CARLETON OPERA: Omaha, Neb., March 7-12.
CROW CONCERT: Petersburg, Ind., March 7-12. Washington 14, Spencer 15.
DE WOLF HOPPER: Indianapolis, Ind., March 8-9, Louisville, Ky., 10-12, Chicago, Ill., 14-19, Buffalo, N. Y., 21-23, Toronto, Ont., 24-26.
DESHON OPERA: Charleston, S. C., Feb 27-April 2.
DE PAUW QUARTET: Grinnell, Ia., March 11, Des Moines 12, Rock Island, Ill., 17, Dixon 18, Mendota 19, Ottawa 21, Peru 22, Streator 23.
EMMA JUCH OPERA: San Francisco, Cal., March 7-19.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.
LITTLE TYCOON OPERA: Frankfort, Ky., March 8, Bowling Green 9, Nashville, Tenn., 10-12, St. Louis, Mo., 13-19.
MCGIBENY FAMILY CONCERT: Franklin, Ind., March 8, Greensburg 9.
NEW YORK SYMPHONY CLUB: Marshalltown, Ia., March 10.
NASHVILLE STUDENTS (Wright's): Manhattan, Kan., March 8, Alma 9, Burlingame 10, Scranton 11, Osage City 12.
OVIDE MUSIN CONCERT: Knoxville, Tenn., March 8, Rome, Ga., 9, Anniston, Ala., 10, Montgomery 11, New Orleans, La., 12, 13, Houston, Tex., 14, Galveston 15, Brenham 16, Austin 17, San Antonio 18, Belton 19, Waco 21, Fort Worth 22, Dallas 23, Tyler 24.
PAULINE HALL OPERA: Jersey City, N. J., March 7-12, Brooklyn, N. Y., 14-19, Washington, D. C., 21-26.
REMENYI CONCERT: Fort Scott, Kans., March 8
SHIP AHOY: Owego, N. Y., March 8, Carbondale, Pa., 9, Honesdale 10, Pittston 11, Scranton 12.
TAR AND THE TARTAR: Cincinnati, O., March 7-12.
WALTER EMERSON CONCERT: Ottawa, Ill., March 8, Springfield 9, Jacksonville 10, Monmouth 11, Burlington, Ia., 12.
WILBUR OPERA: Cincinnati, O., Feb. 22-March 12.

VARIETY AND BURLESQUE.

BILLY LESTER SPECIALTY: Providence, R. I., March 7-12.
CITY CLUB BURLESQUE: New York city Feb. 29-March 12.
CITY SPORTS BURLESQUE: Milwaukee, Wis., March 7-12.
CARMENCITA: New York city Jan. 25—indefinite.
CREOLE BURLESQUE: Chicago, Ill., March 7-12.
DASHINGTON BROTHERS' SPECIALTY: Columbia, Ill., March 8, Red Bud 9, 10.
DEVOY AND SMILEY: Kensington, Pa., March 7-12.
EDWIN WILSON: Baltimore, Md., March 7-12.
FAY FOSTER BURLESQUE: New Haven, Conn., March 7-9, Brooklyn, N. Y., 14-19, Philadelphia, Pa., 21-April 2.
FRENCH BURLESQUE (Nibbe's): St. Paul, Minn., March 7-12.
FRENCH FOLLY BURLESQUE: Detroit, Mich., March 7-12, Chicago, Ill., 13-19.
GEORGE DIXON: Buffalo, N. Y., March 7-12, Detroit, Mich., 14-19.
GUS HILL SPECIALTY: Toledo, O., March 7-12.
HENRY BURLESQUE: Ithaca, N. Y., March 11.
HYDE SPECIALTY: New York city March 7-12.
HARRY WILLIAMS: Washington, D. C., March 7-12
HARRY KERNELL: Cleveland, O., March 7-12.
IDA SIDDONS BURLESQUE: Spokane Falls, Wash., March 7-16.
IRWIN BROS.: Troy, N. Y., March 7-12
KENNEDY'S LAUGH-MAKERS: Baltimore, Md., March 7-12, Wilmington, Del., 14-16, Paterson, N. J., 17-19.
LILLY CLAY BURLESQUE: New York city March 7-12.
LESTER AND WILLIAMS BURLESQUE: Albany, N. Y., March 7-12.
MAY HOWARD BURLESQUE: Baltimore, Md., March 7-12.
MAY RUSSELL BURLESQUE: Canton, O., March 11.
MILDRED NOVELTY: Buffalo, N. Y., March 7-12
NIGHT OWLS: Pittsburg, Pa., March 7-12.
PARIS GAIETY GIRLS BURLESQUE: St. Louis, Mo., March 6-12, Louisville, Ky., 14-19, Cincinnati, O., 21-27.
PARISIAN FOLLY: Brooklyn, E. D., March 7-12, New York city 14-19.
REILLY AND WOOD'S SPECIALTY: Philadelphia, Pa., March 7-12.
RENTZ-SANTLEY BURLESQUE: Brooklyn, N. Y., March 7-12, Troy 14-19, New York city 21-26.
ROSE HILL FOLLY: Paterson, N. J., March 7-12.
SAM DEVERE: New York city Feb. 29-March 12, Montreal, P. Q., 14-19.
TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.
WEBER AND FIELDS: Newark, N. J., March 7-12.
WHALEN AND MARTELL: Cincinnati, O., March 7-12.

MINSTRELS.

AL. G FIELD AND CO.: Louisville, Ky., March 7-9, Henderson 10, Evansville, Ind., 11, East St. Louis, Ill., 12, Belleville 13, Jefferson City, Mo., 14, Sedalia 15, Nevada 16, Springfield 17.
BARLOW BROTHERS: Grand Rapids, Mich., March 8, 9, Flint 10, Bay City 11, East Saginaw 12.
CLEVELAND: Erie, Pa., March 9, Buffalo, N. Y., 10-12.
GORMAN BROTHERS: Little Rock, Ark., March 8, Memphis, Tenn., 9, 10, Nashville 11, 12.
GORTON BROTHERS: Portage, Wis., March 8, Stevens Point 9, Melville 10, Wausau 11, New London 12, Appleton 14, Fond du Lac 15, Sheboygan 16, Kaukauna 17, Green Bay 18.
GOODYEAR, ELLICH AND SCHILLING: Frankfort, Ind., March 8, Crawfordsville 9, Danville, Ill., 10, Champaign 11, Kankakee 12, Joliet 14, Pekin 15, Bloomington 16, Springfield 17, Jacksonville 18, Galesburg 19, Burlington, Ia., 21, Rock Island, Ill., 22, Sterling 23, Rockford 24, Beloit, Wis., 25, Fond du Lac 26.
GUY BROTHERS: Wilson, N. C., March 8, Raleigh 9, Durham 10, Oxford 11, Henderson 12, Newport News, Va., 14.
PRIMROSE AND WEST: Richmond, Va., March 8, Wilmington, N. C., 9, Charleston, S. C., 10, Savannah, Ga., 11, Augusta 12.
VREELAND: Putnam, Conn, March 8.

MISCELLANEOUS.

BILL NYE: St. Joseph, Mo., March 8, Sedalia 9, Leavenworth, Kan., 10, Peoria, Ill., 14, Chicago 27, Milwaukee, Wis., 26, Chicago, Ill., 27, Elgin 28, Englewood 29.
ELI PERKINS: Old Orchard, Me., March 10, De Soto 11, Boston, Mass., 12.
GEORGE KENNAN: Taunton, Mass., March 8, Fall River 11, Old Point Comfort, Va., 14.
HEWETT MUSETTES: Cameron, Tex., March 8, Bilton 9.
KELLAR: Philadelphia, Pa., Nov. 2—indefinite.
NORRIS' EQUINES: Houston, Tex., March 11-13.
PROF. J. HART: Grafton, W. Va., March 8, 9.
PROF HERRMANN: New Haven, Conn., March 9, SNYDER AND ZIMMERMANN: Fort Smith, Ark., March 8, 9, Joplin, Mo., 10-12.
W. W. DAYTON: East Hartford, Conn., March 8, Glastonbury 9, 10, Hartford 11, 12.

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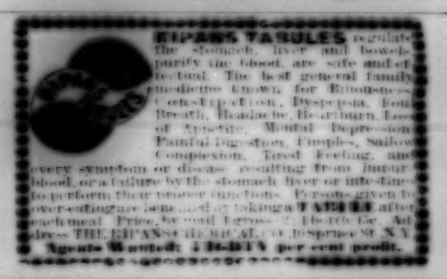
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As a curtain-raiser to Gloriana at Herrmann's Theatre last night, Mr. Henry Miller gave his conception of Clyde Fitch's Frederic Lemaitre. In many respects it was a surprise, not alone to Mr. Miller's casual listeners, but also to his friends. He displayed a poetry of interpretation and carefulness of portrayal that was thoroughly enjoyable. Mr. Miller's acting was artistic in the simple meaning of that word. He gave to the character of the actor of the sketch a complexity of feeling that was thoroughly human and realistic.

TIMES.

Mr. Henry Miller now plays the part of Lemaitre, and looks handsome in his old-fashioned clothes. Probably no actor could make more of Mr. Fitch's piece than Mr. Miller does, and the piece is welcome at this time because of its sentiment. Anybody who puts a dish of sentiment into the current theatrical bill of fare is a public benefactor.

PRESS.

Clyde Fitch's one-act comedy, Frederic Lemaitre, which was given as a curtain-raiser to Gloriana at Herrmann's Theatre last night, is rapid in action, varied in emotion and situation, abundant in opportunity for a good actor to make an excellent impression, and was an unmistakable triumph.

SUN.

Last night Clyde Fitch's dainty bit of comedy, Frederic Lemaitre, was acted at Herrmann's as a preface to the farcical hilarity of Gloriana. In the cast at Herrmann's, the misled and sorrowful Lemaitre is Mr. Miller, a handsome young actor, extremely engaging in his personality, and well equipped to give agreeable distinction to the character.

EVENING SUN.

Mr. Miller surprised everyone.

RECORDER.

A PLEASANT INTRODUCTION TO GLORIANA.

No more pleasant introduction to Gloriana could have been chosen than the one-act comedy, Frederic Lemaitre, which amused the early comers at Herrmann's last night. Distinct successes crowned Henry Miller's efforts in the title role. That actor had the benefit of two previous public performances, so his work last night was smooth and finished. The role requires a distinction of personality. This element was fully supplied by Mr. Miller, who, in addition to thorough training as an actor, possesses a handsome and winning stage presence, which wins sympathy at the outset.

ADVERTISER.

It was so clever a bit of acting that Henry Miller, who played the title role, Frederic Lemaitre, was three times recalled after the fall of the curtain.

TELEGRAM.

The capital farcical comedy of Gloriana, at Herrmann's Theatre, was preceded last night by Clyde Fitch's Frederic Lemaitre, in which Henry Miller played the title role. Mr. Miller is soft, gentle, yet firm. He was enthusiastically applauded.

DAILY NEWS.

Mr. Miller was so charmingly natural in the character of Lemaitre, that you fancied you were really watching that great French actor.

MIRROR.

As Frederic Lemaitre, Mr. Henry Miller was picturesque, and will win great praise in this character.

Mr. Miller is under engagement to Charles Frohman to appear in Frederic Lemaitre for the balance of this season in New York, and throughout next season in connection with The Junior Partner.

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